

THE MAGAZINE OF MUSIC.

ἀληθεύων ἐν ἀγάπῃ.—Speaking the truth in love.

VOL. 8.

MARCH, 1891.

No. 3.

Staccato.

MUSICAL ACROSTICS.

I. WHEN the following are correctly guessed, the letters read diagonally from the left to the right side of the words will spell the name of a celebrated musician, born 1794 :—

1. A pupil under the Abbé Vogler at Vienna.
2. A conservatorium of music of which Mendelssohn was the founder.
3. An opera by G. Spontini.
4. An opera by Rossini, performed at Rome.
5. In 1823 the first performance of an opera by Rossini took place at Venice, name it.
6. A composer of many comic operas.
7. Something introduced at Venice by Bernhardt about 1490.
8. A composition of Purcell's, produced 1677.
9. He died in 1864.

Answer.

1. Meyerbeer.
2. Leipsic.
3. Olympic.
4. La Cenerentola.
5. Semiramide.
6. Offenbach.
7. Organ Pedal.
8. Dido and Eneas.
9. Meyerbeer.

II. The initials read downwards form the name of a celebrated violinist :—

1. One called the "Sebastian Bach" of the 15th century.
2. One who brought the art of flute-playing into Greece.
3. A famous troubadour of the 13th century.
4. A duke whom Handel found a magnificent patron.
5. A great musician born 1685.
6. A composition of Gluck's produced 1774.
7. One who set the English Liturgy to a plain song.

Answer.

1. Johannes Ockenheim (1430-1513).
2. Olympus the Phrygian.
3. Adam de la Halle.
4. Chandos, Duke of.
5. Handel.
6. Iphigenie en Aulide.
7. Merbecke, J. (1523-1588).

III. Fill up spaces with names of musicians of present century :—

It was cold, the fire in the — was out, not a — to be seen, it — out so quickly this weather. The — coming out of the — into the — hoped to see a — fire burning, and felt — at not doing so.

Answer.

Chappell, Spark, Burns, Bishops,
Grove, Chappell, Smart, Moody.

F. M. ALLEN.

A YOUNG musician, remarkable for his modesty and sincerity, on his first appearance before the public, finding he could not give the trills effectively, assured the audience, by way of apology, that he trembled so he couldn't shake.

IN a recent number of the *Overture*, the bright little journal of the Royal Academy of Music, there was a delightful set of questions in harmony, supposed to have been drawn up by a professor suffering from temporary mental aberration in consequence of the strain of a *vivâ voce* harmony examination. Here are a few specimens :—

"Distinguish between tonic, sedative, and astringent discords.

"How many species of Counterpane are there, and when is a double Counterpane most frequently used?

"If a double Counterpane is inverted, what difference does it make in the pattern?

"In what kind of Counterpane is crotchet work found?"

THE Duke of Wellington, as is well known, was devoted to music. His father, the Earl of Mornington, was a composer whose reputation one would imagine was known to the son, but the following anecdote, if true, shows how true it is that no man is a prophet in his own country :—

"In the programme of one of the concerts of 1847, of which the Duke was director, the Earl of Mornington's name appears to the glee, 'Here in cool grot.' The Duke, on seeing the name, said to Sir Henry, 'Ah, my worthy father! Could he compose?' 'Yes,' replied the conductor; 'he has composed music which any professor would be proud to claim.' 'Ah, indeed!' rejoined the Duke, 'I am glad to hear it.'"

GEORGE III. was exceedingly fond of music. To him as to Saul it came as a comfort in trouble; the one king it soothed in time of madness, and the other got a short suspense by it from his troubles with the priesthood. It is curious that the last piece selected by George III. for the sacred concerts, prior to his final attack of insanity, comprised Handel's famous passages descriptive of madness and blindness. So fond of music was King George III. that he would always urge attendance on the Concerts of Ancient Music upon his courtiers, and the king was particularly pressing on one occasion with Lord North, who cared very little about music, reminding him that his brother always attended the concerts. "Ah," replied Lord North, "but your Majesty forgets that my brother is deaf."

AT the North London Police Court one applicant was a gentleman who said he was a resident in Queen's Road, Finsbury Park, and indulged in classical music on Sundays. One of his neighbours appeared to object to this kind of entertainment, and had organised a rival band, consisting of trumpets, policemen's whistles, etc. This had been going on for some time, and remonstrances had culminated in challenges to fight.

MOTHER (whispering)—"My dear, our hostess wishes you to play." Daughter—"Horrors, mother! You know I never play before strangers, I become so nervous and excited that my fingers get all tangled up and I make all sorts of awful blunders." Mother—"Never mind, dear. Play something from Wagner and then the mistakes won't be noticed."

"Ah, you don't know what musical enthusiasm is," said a music-mad miss to Hood. "Excuse me, madam, but I think I do." "Well, what is it, Mr. Hood?" "Musical enthusiasm is like turtle soup," answered the wit thoughtfully. "What do you mean, Mr. Hood?" asked the lady. "What possible resemblance is there?" "Why, for every quart of real there are ninety-nine gallons of mock, and calf's head in proportion."

MUSIC hath charms to soothe the savage breast! That's the reason you often see a brass band around the bulldog's neck.

MISS HYSEE—"I was encored three times, wasn't I?" Mme. Logee—"Yes, the company seemed to recognise that you needed practice."

A WELL-KNOWN pianist was recently employed to play every evening at the house of a plutocrat whose fast failing eyesight drives him to music as a sovereign panacea for his deplorable misfortune.

One night the latter was feeling particularly depressed in spirits, and the idea of brilliant music filled him with horror. He had the blues, and he wanted to nurse them, so he sent a request to our pianist to play something soft and slow.

Fancy his feelings when the inspiring strains of Chopin's "Funeral March" came to him!

It has been found that "regular pianoforte practice has good effect in lunatic asylums." The lunatics, we suppose, make superhuman efforts to regain their reason in order to get away.

A LADY writes to know which is the best way to preserve a piano. The best way to preserve the piano is to cut in quarters, take out the core, and boil the pieces until they are about half done. Then make a syrup of sugar, and pour it over the pieces, after which they can be put up in cans or jars. Pianos preserved in this way will keep all the winter.

A CURSORY glance at the biographies of pianists, famous and otherwise, reveals the fact that they seldom, if ever, become paralysed. And yet typewriters have been frequently overtaken with this grievous malady. What is there in typewriting that induces it, and in piano playing acts as a preventive? We pause for a reply from our learned medical brethren.

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Musical life in London.

BEETHOVEN'S Septet (Op. 20) was included in the programme of the Saturday Popular Concert, Jan. 24, and, as usual, drew a large audience. Madame Neruda was the leader. Herr Stavenhagen played Beethoven's Sonata in A flat (Op. 110), but not in his best manner; great pianists, however, cannot always be up to the mark. Mr. Brereton was the vocalist, singing, with success, Mozart's "Qui sdegno," and Purcell's fine song, "Arise, ye subterranean winds."

On the following Monday evening Mr. B. Schönberger played Brahms' Sonata in C major (Op. 1) for the first time at these concerts. It is an exceedingly interesting work in itself, and it is interesting as one of the compositions which attracted the notice of Schumann nearly forty years ago, and caused him to prophesy a brilliant future for the young and aspiring artist. The music shows all the fire and energy of youth, but much of it would seem to be the fruit of ripe years. The Andante—some variations on a Volklied, full of charm and fancy—are supposed to have been written by Brahms for a concert at Hamburg, when he was only fourteen years of age. Mr. Schönberger gave a magnificent rendering of the Sonata, which, by the way, is not easy to play. The programme included Schubert's Octet (Op. 166), with Madame Neruda as first violin. What would Mr. A. Chappell do without the Beethoven Septet and the Schubert Octet! Familiarity, in these cases, does not breed contempt, and the more they are given, the more they seem to be enjoyed. Mr. Braxton Smith was deservedly much applauded for his rendering of an air from Handel's "Sosarme," and some Sterndale Bennett songs.

On Monday evening, Feb. 2, Mdle. Eilona Eibenschütz played (for the second time) Beethoven's Sonata in C minor (Op. 111), and with very great success; the young lady showed more self-command, and there was a marked improvement, especially in the variations. In memory of Niels Gade, his Octet for strings was performed. It is an early work, fresh and pleasing, though in the middle movements the influence of Mendelssohn is too strongly marked. The programme included Schumann's piano-forte Quartet (Op. 47). Mr. Hirwen Jones was the vocalist.

The concert on Saturday, Feb. 7, commenced with a Sonata in C minor (Op. 22) for piano-forte and cello by Mr. Emanuel Moor. The composer, a native of Hungary, studied at Prague, Vienna, and afterwards under Robert Volkmann at the Buda Pesth Academy. The Sonata in question is an ably-written work, but it is skilful rather than characteristic: the middle movement, an Adagio, is the most attractive. The performance by Mr. Schönberger and Signor Piatti was all that could be desired. The programme included the Schubert Octet. Mr. Santley was the vocalist, and received enthusiastic applause.

Herr Joachim appeared for the first time this season on Monday, Feb. 9, and the same tale, so oft told, has to be repeated: he received a hearty welcome, and played magnificently. The first piece in the programme was Brahms' Trio in E flat, for piano, violin, and French horn, a work full of thought and feeling: it was

interpreted to perfection by Miss Fanny Davies and Messrs. Joachim and Paersch. Miss Davies was heard, besides, to great advantage in Schumann's Romance in F sharp, and in a brilliant Scherzo by Clara Schumann. For an encore she played with exquisite finish Mendelssohn's Characteristic Piece (Op. 7, No. 7). Herr Joachim's solo was the Romance from his Hungarian Concerto, with Miss Fanny Davies at the pianoforte. An encore, of course, followed—one of the Hungarian dances. Besides the attraction of the eminent violinist, there was the Beethoven Septet. Madame Bertha Moore sang Schumann's "Mondnacht," and was much applauded for her rendering of Henschel's graceful "Spinning-Wheel Song."

Herr Stavenhagen's orchestral concert at St. James's Hall on January 22 was well attended, and proved a success. He gave a sound reading of Beethoven's C minor Concerto, but his playing of Liszt, Schubert-Liszt, and Chopin-Liszt pieces won for him special favour. Madame Stavenhagen sang her husband's grand scena from G. Kastrop's "Suleika," the music is clever, but Herr Stavenhagen is young, a Wagner-enthusiast, and his own individuality is for the present hidden. His wife sang exceedingly well, and was also heard to advantage in the "Agathe" scena from "Der Freischütz." This was her first appearance in London; she comes with a good name from the Court Theatre, Weimar. The concert concluded with Liszt's Concerto in A; the performance was a remarkably fine one, but the work has more power and passion than beauty.

Miss Fanny Davies gave a pianoforte recital at St. James's Hall on Wednesday, January 28. Her programme was long, but varied. If we were not altogether satisfied with her reading of Beethoven's poetical Sonata in E (Op. 109), we can, on the other hand, speak in the highest terms of her performance of the difficult Schumann Fantasia (Op. 17). Miss Davies has thoroughly learnt from her honoured teacher the art of throwing herself heart and head into any work she may be interpreting; but, as one might naturally expect, this is specially the case with Schumann's music. Among the short pieces which she played were the Brahms Scherzo (Op. 4), Chopin's Nocturne in B major, and Arthur Somervell's Impromptu (dedicated to Miss Fanny Davies).

Master Jean Gerald's second violoncello recital took place at St. James's Hall on January 30. We have already written about this marvellous youth—a boy as to his years, a man so far as his playing is concerned. It is difficult to explain how he is able to display such intelligence and true feeling—it is indeed impossible; but the fact must be stated, and the public be content to wonder and admire. He played two movements from a Molique Concerto, and some short pieces by Bach, Schumann, and Popper. The programme was varied by means of songs well sung by Mr. Plunkett Greene, and some violin solos brilliantly executed by M. Johannes Wolff.

Mr. Henschel's fourth concert was given at St. James's Hall on Thursday, January 29. The first piece was Mendelssohn's "Fingal's Cave" Overture, one, if not the finest of that composer's orchestral works. This was followed by Mozart's great Symphony in G minor. It was of the Andante that Franz Schubert said so simply and yet so truly, "I seem to hear the angels singing." These two works were

interpreted in an able manner. Madame Albani was the vocalist. She first sang the "Agathe" scena from the "Freischütz," and afterwards "Isolden's Liebestod" from "Tristan;" and in both she achieved a brilliant success. A short Symphonic Poem, based on Shelley's romantic poem, "Epipsychidion," by Mr. Percy Rideout, was given as a novelty. The composer was a student at the Royal College of Music; he is young, clever, but at present has Wagner on the brain.

The fifth concert took place on February 12, and to commemorate the death of Wagner (February 13, 1883), the programme contained excerpts from the master's music-dramas, and Beethoven's "Eroica." The "Meistersinger" Overture did not go very well, but the "Parsifal" Prelude made a great impression; it was a pity to follow on with the "Ride of the Valkyries." The latter is an effective piece, but the programme should have been differently arranged. The "Eroica" as regards the first two movements was especially good. Mr. and Mrs. Henschel sang the duet, "Gut'n Abend, Meister," from the "Meistersinger," with much success: for this the orchestra was under Mr. Hollander's able direction. The hall was crowded.

The Bach Society gave a concert at St. James's Hall on Tuesday, February 10, with a "Bach" programme, including two cantatas and the Motet, "Singet dem Herrn." The Church cantata, "Ich hatte viel Bekümmerniss," with its expressive concerted music and effective choruses, is one of the master's grandest contributions to sacred art. The solo parts were well rendered by Mrs. Hutchinson and Messrs. Hirwen Jones and Plunkett Greene. The other cantata, "O ewiges Feuer," was written for a wedding, and it contains some fine writing. Another attraction at this concert was the splendid violin playing of Dr. Joachim, who performed the whole of the Partita in E, and took part in the "Brandenburg" Concerto in G for violin, two flutes (Messrs. Barrett and Tootill). The Bach Choir was heard at its best in the Motet. Dr. Villiers Stanford conducted with great care and intelligence.

Señor Albeniz commenced a series of concerts at St. James's Hall on January 27. A new violinist, Señor Arbos, made his first appearance, and by his good intonation and intelligent playing created quite a favourable impression. His solos were Tartini's "Trillo del Diavolo," and pieces by Bach and Scarlatti; he also took part with Señor Albeniz in the Kreutzer Sonata. At the second concert (February 12) he played the Bach G minor Fugue. The programmes of both concerts included vocal selections and solos by the concert-giver. Five are morning, five, evening concerts; and subscription series tickets have been issued at very reasonable prices.

The Albert Hall was crowded at the Ash Wednesday performance of Gounod's "Redemption." Madame Nordica was in fine voice, and sang with much success. She was encored for her rendering of the solo in the second part of the oratorio, "From Thy Love as a Father." The other vocalists were Madame Belle Cole, Miss K. Flinn, and Messrs. Iver M'Kay, Henry Pope, and Watkin Mills. The choral singing by Mr. Barnby's choir was very grand.

The Crystal Palace Concerts recommenced on February 14, and Herr Stavenhagen played Beethoven's Concerto No. 2 in B flat (Op. 19). This is one of the brightest works of the composer's early, or so-called "Mozart" period, and it is strange that it should not have been given at these concerts since 1870. The pianist was in his best form. The programme included Miss Ellicott's "Dramatic" Concert Overture, a clever piece written for the Gloucester Festival of 1886; and Schumann's Symphony in D minor, a fine work finely performed under Mr. Manns' direction. Madame Fanny Moody and Mr. C. Manns were successful as the vocalists.

Mr. Augustus Harris gave the first of his "Lenten Oratorios" at Covent Garden on Saturday evening, February 14. "Elijah" was selected for the opening night. There was a good band and chorus under the direction of Mr. Randegger, who conducted with energy. The principal vocalists were Miss Anna Williams, Miss Marian M'Kenzie, and Messrs. Lloyd and Watkin Mills. There was a large and appreciative audience.

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The Great English Schools of Music.

IV. The Tonic Sol-fa College. By John Graham, Member of the Council.

THAT work is most valuable," said the *Daily Telegraph*, "which turns every village schoolroom into a musical college, which sets up its educational apparatus wherever there is a public room available, and scatters its teachers broadcast throughout the land. This, to their everlasting honour be it said, the tonic sol-faists have done, in the face of difficulties much more formidable than public apathy; operating with strange tools and humble labourers, but always 'pegging away' with the enthusiasm and confidence of men who know that they are in the right track. Should England ever become a musical nation, in the largest sense of the term, the result will be brought about by the quiet, unostentatious—often unheeded—labours of the men who find their highest satisfaction, and gratify their noblest ambition, in seeking to call forth a love of music among the million."

In describing this remarkable movement, many points of view present themselves. Attention might be directed to the origin and the elements of the letter notation, educational features of the method, the life and aims of the founder, the benefits the system has conferred, statistics of growth, and its influence on all English-speaking peoples. None of these things, however, come within the scope of this article, which will deal with "head-quarters," and explain that tangible aspect of tonic sol-fa, always affectionately referred to by the zealous sol-faist as "The College."

The College is in themain an examining body. Certificates have always been a characteristic

of sol-faists. "What certificate have you?" is a common question when singers make acquaintances, and their musical calibre is mutually gauged by the replies; so faithfully have the certificates been adhered to and honoured. Long before the College existed, the Rev. John Curwen instituted a certificate of proficiency, and some of these certificates, almost forty years old, have now quite an antiquarian interest, and the older the date, the prouder is the possessor. Mr. Curwen laid great stress on the value of examinations, and the definite teaching which their results indicated, and was constantly urging his forces to higher heights. By the certificates, teachers sorted their classes and choirs into grades; by examining their own pupils they found out the weak spots to strengthen in their own teaching. Many of the successful candidates qualified themselves as examiners, and as years went on the examiners increased and got scattered over the face of the globe. There were objections to these examinations of pupils, but the teachers

were almost all religious men whose integrity was at stake, and a note on this point used to appear on the certificates. However, they paved the way for a more perfect and more graded system of examinations, and laid the foundations for a central controlling body having a corporate existence. In 1862 a temporary office was opened at Plaistow for the issue of certificates to examiners and for the management of postal classes and examinations. Then came the Tonic Sol-fa School, a spirited body of students who printed their proceedings like other learned societies, and who did much in experimenting upon the educational lines and plans of the "method." There was steady progress until 1875, when the College was incorporated under the Companies' Act as a society

land of the value of over £1000 at Forest Gate, but retain buildings there worth over £3000. These are in daily occupation by musical, religious, and other societies when not required for the purposes of the College. The city office became necessary owing to the growing importance of the College work, and the need for getting into close touch with metropolitan wants. Here are held the numerous committee and council meetings, and the quarterly examinations for the London centre, and here the officials direct the postal classes, and the issue and registration of certificates. The total issue of certificates from the beginning has lately reached half a million. The amount of detail work and correspondence summed up in those figures is enormous.

THE PRESIDENT, PAST AND PRESENT.

Think of Trafalgar without Nelson, Liberals without Gladstone, philanthropy without Shaftesbury, temperance without Sir Wilfrid Lawson, Salvationism without Booth, and the Tabernacle without Spurgeon, and some idea

will be gained of the Tonic Sol-fa College without Curwen. Though a humble minister, John Curwen possessed many of the qualifications of great men—magnetic influence, power to lead, determination, method, prescience, breadth of view, and high aim. When he died, old workers lost heart, and some of them still look on the old days as the best. Unlike some movements, Hullah's for instance, the movement which John Curwen founded had too

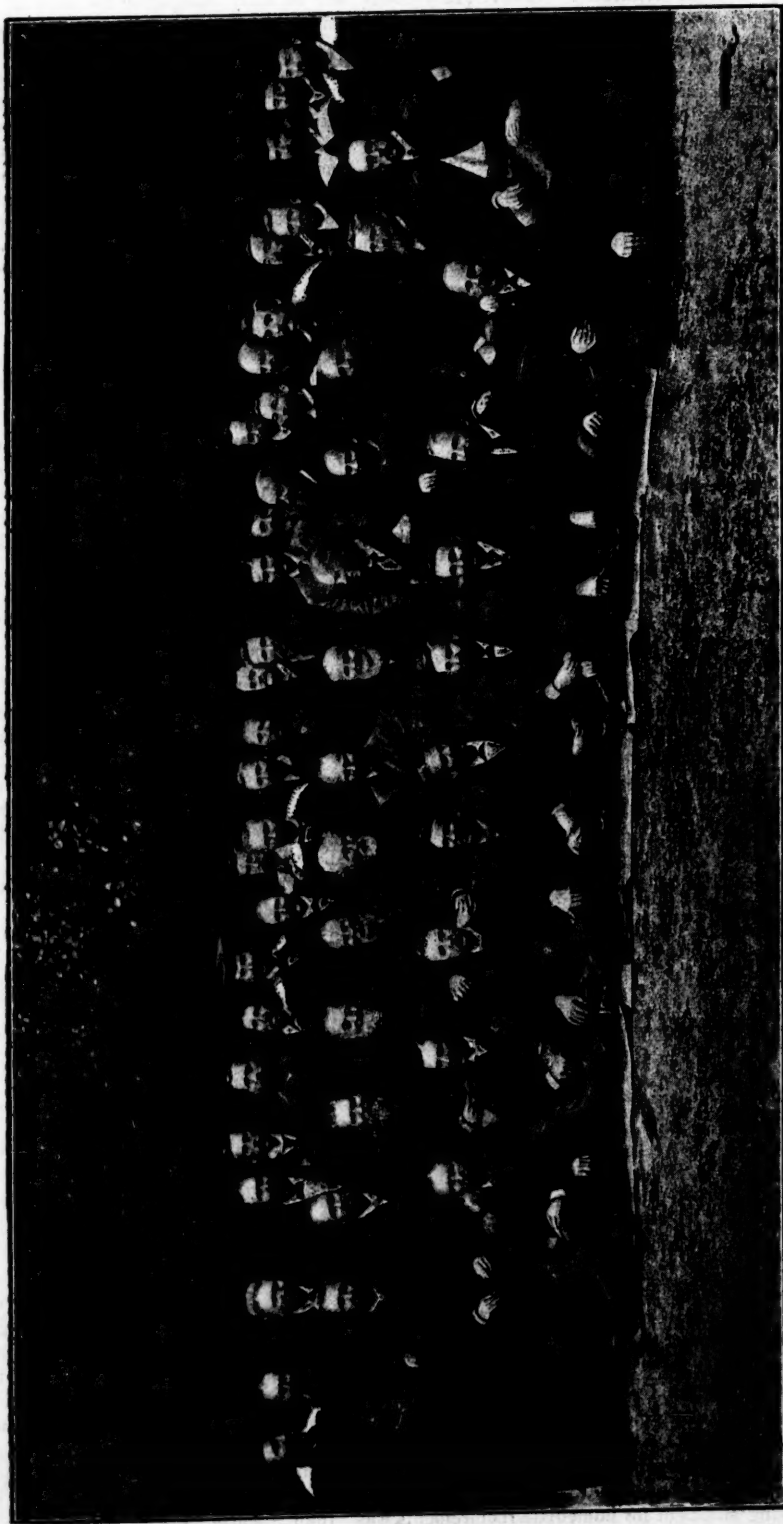


THE TONIC SOL-FA COLLEGE AT FOREST GATE, E.

not for profit, entitled to dispense with the term "limited." Premises were hired for three years at Plaistow, where normal classes for students were held. Meanwhile a building fund was being raised, the late Mr. Curwen rousing enthusiasm by provincial lectures, and bringing back most of the money. In three years the sum of £4780 was raised for the various purposes of the College, chiefly in small sums, many working people subscribing in acknowledgment of a system which had given them an ennobling pursuit in place of drinking or wasteful habits. Land was acquired at Forest Gate, a wing sufficient for immediate requirements was built, and the building was opened by the Earl of Kintore on 5th July 1879 with great rejoicing.

These premises, which are shown in the accompanying illustration, have been occupied every year since by a summer term for the training of teachers. Here the College secretary and his staff of clerks worked until September last, when a city office was opened at 27 Finsbury Square, E.C. The College recently sold vacant

much vitality in it to suffer permanently by his death. Ten years ago, when he died, the College issued, during the academic year, 11,237 certificates. Last year the number was 24,415. The increase is even greater than appears, for candidates now take higher certificates and pay higher fees than in former days. In a speech at Exeter Hall towards the close of his life, Mr. Curwen quoted with pride the saying, "It is a great honour for a man to have descendants, but it is a greater honour for a man to see in those descendants successors in his work." The son of whom he spoke, Mr. John Spencer Curwen, is the present President of the College. With the growing dimensions of the movement he has sustained his grasp; in reforms and the changing needs of the times he has led the way, and when an aggressive attitude has been called for he has ever been ready. His advocacy has been heard on platforms in almost every town in the three kingdoms. His presidency has not been without anxious times. An official and serious attempt was made some



COUNCIL OF THE TONIC SOL-FA COLLEGE.

WE give above a reproduction of a photograph of the Council taken a short time ago in the Chapter House Gardens, St. Paul's Cathedral, by permission of Dr. Martin, the organist. The following list will, we hope, enable our readers to identify the faces:—

STANDING.—(1) W. M. Miller (Fellow), Glasgow; (2) Rev. C. Livermore, Norland; (3) W. Gibson, Hornsea; (4) H. Stevenson; (5) T. H. Warner; (6) W. M'Kendrick (Fellow), South Shields; (7) B. Burgin, Sheffield; (8) F. Coventry (Fellow), Manchester; (9) G. Merritt; (10) R. Dunstan, Mus. Bac.; (11) J. Sneddon, Mus. Bac., Edinburgh; (12) A. L. Cowley (Fellow); (13) C.

Hickling, Nottingham; (14) W. H. Bonner (Jubilee Manager); (15) A. P. Burr (Chairman of Finance Committee); (16) F. Yates (Fellow); (17) R. H. Saxton (Fellow), Buxton; (18) W. Green; (19) J. Graham; (20) W. G. W. Goodworth (Fellow); (21) J. H. Parish; (22) C. Isard (Fellow); (23) W. T. Deane; (24) W. H. Nesbitt, Dublin; (25) W. R. Phillips (Fellow); (26) S. Hardcastle (Fellow), Liverpool; (27) Geo. Oakley, Mus. Bac.

SITTING ON CHAIRS.—(1) Rev. Dr. J. Finemore, Birmingham; (2) J. Thomas, Bowdon; (3) J. Thomson, F.R.A.M.; (4) J. Evans (London School Board); (5) A. Ashcroft (Treasurer); (6) R. Griffiths (Secretary); (7) J. S. Curwen (President); (8) Dr. A. J. Ellis, F.R.S.; (9) His Honour Judge Lushington, Q.C.; (10) J. W. Glover; (11) J. N. Cullingford; (12) W. Bond; (13) T. F. Harris, B.Sc.

SITTING ON THE GROUND.—(1) S. Tilzey, Manchester; (2) H. Coward, Mus. Bac., Sheffield; (3) W. J. Kidner, Bristol; (4) J. Selby (Fellow), Nottingham; (5) W. Docksey, Burslem; (6) W. T. Samuel, Swansea; (7) D. W. Lewis (Fellow), Brynman; (8) J. Youens, High Wycombe; (9) R. A. Moody.

ABSENT.—E. Behnke; J. Bell, Mus. Bac., and Colin Brown (Glasgow); J. A. Brown (Paisley); Rev. E. P. Cachemalle, M.A.; T. Facer (Birmingham); W. Godson (Leeds); R. B. Litchfield, M.A.; W. G. M'Naught, A.R.A.M.; W. I. Robson (Fellow), Glasgow; A. T. Niven (Edinburgh); J. Proudman; G. F. Treverton (India); L. C. Venables; H. T. White (Birkenhead); T. R. J. Ames, F.R.G.S.; A. Adamson (Dundee).

Where no town is stated, London is to be understood.

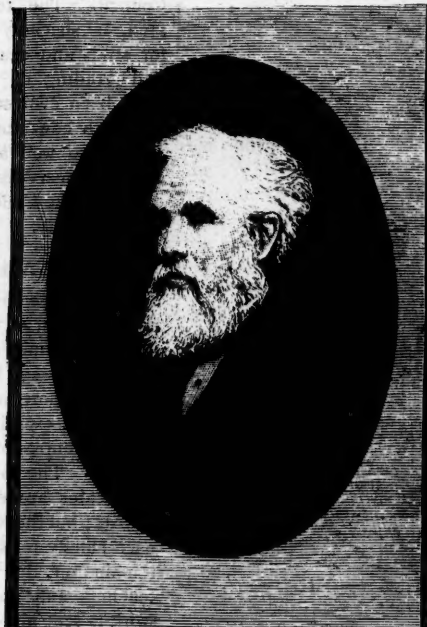
years ago to discredit tonic sol-fa in the eyes of Government, and to discontinue to recognise it in school grants. A memorial was got up by the College, and a deputation waited upon the Education Department, praying that tonic sol-fa might continue to be accepted upon equal terms with the staff notation, and this was signed by a magnificent array of leading musicians, scientists, educationists, clergymen, School Board chairmen, members of Parliament, and others. Opposition brings out the mettle and convictions of sol-faists, and has always been their best fillip. A witness of this is the pamphlet which Mr. Spencer Curwen edited, and numerous contributors filled, entitled "Replies to Recent Attacks." More convincing than all their logic are the figures as to school music then and now. At the time of the attacks referred to, four children sang by ear to one who took tonic sol-fa; now the ear-singers only number two-thirds of the sol-faists. The sol-fa children have more than trebled their total numbers in six years. For every child who now earns the grant for singing by note on the staff or other systems, six children earn it for tonic sol-fa, and there are about three million children learning tonic sol-fa in schools of all grades. The schools have thus been secured, but the present day presents its own problem, viz., how to reap the fruits of the musical knowledge of the children. Juvenile concerts are certainly more numerous than they used to be, but the position of choral music is not satisfactory. Many young people lose in a few

years all the definiteness of the teaching of their school-days, whether it be in grammar, geography, or any other subject. Though they sing well at school, they possess no certificate or special qualification which will admit them later to adult choirs. A few enthusiasts are now tackling this difficulty by offering to conduct examinations in schools without fee. Children who possess a certificate are likely to continue their knowledge, or at least will show choir conductors that they do not need elementary teaching. Thus there will be less need in the future for elementary evening singing classes, but there is great hope for choirs and choral societies when young sol-faists leave the schools certificated in singing. The past and the present presidents differed in policy, as the following story from *Memorials of John Curwen* shows. A few weeks before the late Mr. Curwen's death, his son suggested that a memorial from professional musicians favourable to tonic sol-fa should be presented to the Education Department. "The musicians!" the father exclaimed; and as he paced

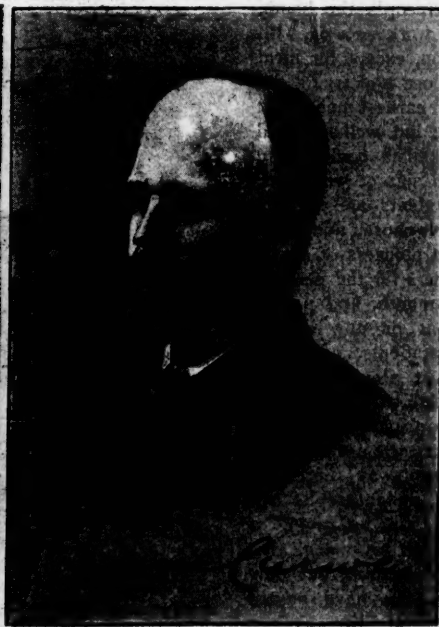
the room all his old fire seemed to return to him; "do you think the musicians have placed us in our present position? Where should we be now, I should like to know, if we had been dependent on the musicians? No, it is the politicians, the philanthropists, the educationists, the clergy, the religious people who have been our helpers all through, and we must appeal to them." The sequel to the story is told above, and the result of the memorial justified the appeal. Public testimonies and speeches on tonic sol-fa by leading musicians have been numerous of late, and the changed aspect of affairs was well put the other day by a clergyman, who said that "formerly sol-faists were musical pariahs and fair game for kicks and sneers. They used to put English musicians in their programmes, but the musicians were never seen at their meetings. Nowadays, however, they had the leading musicians, both in the programme and in the chair." May the friendship long continue. Many thousands of

and raise the standard of teaching, and he elaborated a plan of class representation which was most democratic for an academical institution. The management of the College rests upon a Council of sixty members. Only those who hold the "advanced certificate" are eligible, and they are elected triennially, one-third retiring annually. The voting is recorded by ballot from a list of nominations circulated among matriculates holding about four thousand shares, and residing all over the country. A nominee, to be successful, must have some hundreds of votes, and therefore have more than a local reputation. The honour of a place on the Council is highly appreciated, and its members include many men of light and leading. Unlike other musical bodies, it is not wholly governed by professional musicians, who only number one-third of the whole. The list includes such diverse elements as a County Court judge, a stockbroker, two commercial travellers, a bachelor of science, several clergymen and

schoolmasters, managers of important financial and commercial businesses, a journeyman jeweller, cutler, plasterer, chair-maker, and compositor, all of these being necessary to the many-sided and popular character of the movement. The plan of class representation is not, however, in such favour as it was formerly, because it tends to shut out good men from crowded classes. The members come twice a year to meetings in London, and go once a year to a movable provincial meeting. The meetings frequently last the round of the clock, and,



THE LATE REV. JOHN CURWEN, FOUNDER.



MR. J. SPENCER CURWEN, F.R.A.M., PRESIDENT.

people have been introduced to music through tonic sol-fa who would never have made a practical acquaintance with the art; the professors reap the benefit in additional pupils, and the musicality of the nation is raised by the mutual effort."

THE SECRETARY.

No apology is needed for a few words about the secretary, Mr. Robert Griffiths. His biography has yet to be written, but at present his personality is to the front, and a valuable testimonial to him is being promoted. Linking with the past and leading on the present generation, he is a veteran who has seen every phase of the movement. He is the first and only secretary of the College, having managed it from its single-room days. Over forty years of tonic sol-fa service entitle him to the respect which he always receives; age does not diminish his love for the work, nor his liberal and cheerful outlook.

THE MANAGEMENT.

The founder wished to leave behind him an independent organisation which would maintain

being held on Saturdays, many of the members have to return through the night,—clergymen to preach, and organists and choir-masters to play and sing in church. They come from places as far apart as Dundee and Dublin, South Shields and Swansea, and the distances traversed for one meeting amount to eight or nine thousand miles. The earnestness evoked and the Parliament-like air of the meetings are noteworthy; the tonic sol-fa teacher has large classes and choirs to direct, and this gives him a readiness of speech and business-like manner that are most valuable. The Council has a considerable amount of work to do in settling details of the elaborate and numerous examinations of the College, hearing reports, appointing examiners, authorising expenditure and reforms. They are aided by committees—executive, examination, finance, and special, one or other of which meets almost weekly, among other things, to settle knotty points out of the twenty-thousand-a-year post-box of the secretary. These frequent meetings promote fraternity, and the cosmo-

politan and diverse membership of the Council ensures prudence rather than progress, caution rather than change.

TRAINING CLASSES FOR TEACHERS.

A summer term of daily classes has been held in the months of July and August every year since 1876. Students come from all parts of the world to it, Australia, America, and Continental countries have often been represented, and Scotland and Wales always send good contingents. The students, after this equipment, in many cases emigrate or migrate, and there are some excellent professional musicians in Canada, United States, Africa, and Australia, who have been trained at the College. Though the number is never large, their influence is great, because the tonic sol-fa teacher deals, not so much with private pupils as with large bodies of singers. The fame of the classes is of course now international, and visitors from the Continent or the United States often call to see the unique plans of work. Mr. Curwen's description of the first term is still apt:—"There are no idlers allowed in the College. All are workers. Class succeeds class as regularly as the clock records the hours. All day long the steady work goes on, with scarcely any intermission, except for meal times and sleep. So close and trying are the studies that none but earnest men would endure them, and none but well-seasoned and well-prepared sol-faists could stand them. Yet there is no sign of weariness. Why? These forty students are here to equip themselves for their chosen and loved vocation. They are the pioneers of a new profession—music teachers for the people." The term lasts for a month, and paying students come for that or any shorter period. Scholarship students, of whom there are eighteen, must stay the whole period, and are expected to attend three terms. The scholarship pays class fees and railway fares. There are usually three times as many applicants as there are endowments, and the philanthropist can do no better service than by giving a scholarship to perpetuate his name. No special examination is required, but only those have a chance who have passed through a large part of the College curriculum and who intend to enter the musical profession. Elementary principles are taken for granted, the summer term being in fact finishing lessons. The daily work begins with the art of teaching class, under Messrs. Proudman, McNaught, and Venables. The students in turn give five or ten minute lessons, followed by the criticism of fellow-students and the lecturer's advice. The lecturer also gives model lessons, and examines the students' written notes of lessons on given subjects. The voice-building class is managed by Mr. Proudman on a plan by which he proves the possibility of training many voices at once. Each student in turn sings a short exercise, and the class repeats it, thus resting the voices and economising the time. There are three grades of students, the highest having individual instruction and solo-singing. Harmony and counterpoint are taught by Mr. Geo. Oakey, Mus. Bac., in various grades, and the students write their exercises on blackboards for the survey and criticism of class and teacher. In the choral conducting class the students learn the art of conducting, and sometimes may be seen wielding batons *en masse*. The art of fingering the keyboard has a text-book to itself, and individual lessons are given to players. Simultaneous playing is possible by the arrangement of almost sound-proof cells in a semicircle.

There are courses of lessons under competent professors for writing harmony from ear, advanced sight-singing, elocution, acoustics, and vocal physiology. Home lessons for the classes fill up odds and ends of the twenty-four hours up to the limit of endurance. It is a mental harvest-time; many young men engaged in business are glad to occupy their fortnight's holiday in this way, and letters from old students are constantly being received, couched in the most grateful language, stating how vastly the summer terms have improved the quality of their teaching and created a demand for their service. Two of the students have not been content till they earned the degree of Mus. Doc., and quite a number of them are now Bachelors of Music, F.C.O.'s, etc. The training, however, is best fitted for that numerous class who "supply our schools with competent singing-masters, our churches with choir-masters, with organists, and with choirs, our young people's classes with teachers, conductors, and popular composers."

POSTAL CLASSES.

The late Mr. Curwen was the first to institute



MR. ROBERT GRIFFITHS, SECRETARY.

correspondence classes. He started such a class in 1862, and ten years later, other institutions adopted the plan, and claimed the originality of it. These postal classes prevent cram work and chance success. Theoretical work differs from practical in being capable of scrutiny through the post. The College hold examinations at the end of the postal classes, "testing sets" they are called, worked in presence of an accredited local superintendent; success resulting in a certificate of honourable mention. This examination work is self-supporting, though the fees are very low. Last year 2975 sets of postal exercises were corrected by the College examining staff. The subjects are the analysis of harmony, composition, counterpoint, canon and fugue, form, musical and verbal expression, harmonium fingering, staff notation, English composition, acoustics, theory of teaching, and orchestration. The classes go on all the year round in fortnightly batches. They are open only to certificated sol-faists. Many of the papers come from thinly populated districts where personal teaching is impossible, and the students are most heterogeneous in every respect: age, creed, trade, sex, colour, and nationality.

THE COLLEGE CURRICULUM.

The bare syllabus of examinations occupies a booklet entitled, "The Programme of Examinations;" hence it is impossible to state here more than the merest outline. The framework of the scheme is in the graded "titles," viz., Associate, Member, Graduate, Licentiate, and Fellow. The most popular certificates are the elementary and the intermediate. The certificate of the greatest pecuniary value is doubtless the "School Teacher's Music Certificate," the possession of which is a sure means for school teachers to get better salaries and better appointments. There are graded examinations in musical theory founded on specified text-books. Staff notation certificates are also issued, but only those can enter who hold a tonic sol-fa certificate. Candidates cannot proceed to a higher grade in any subject until they have passed the lower examinations. The examinations are held in all parts of the world, where examiners holding the necessary qualifications are to be found. Examiners must hold higher certificates than those they examine for, and are appointed and removable by the Council. The tonic sol-faist, it will be seen, is specially favoured with facilities for study and examination; and the range and grading of the subjects before him have been evolved with immense pains by thorough educationists. Methodical study is now so well assimilated in the system that an uncertificated sol-faist is an incongruity. The College without the certificates is a nonentity.

THE EXAMINATION SYSTEM.

The College has been raising the standard lately. Instead of the old plan, by which teachers examined their own pupils at any time, a system has just been substituted which is more in the trend of the times. Quarterly examinations are now held at district centres under the direction of local boards. The lower as well as the higher certificates are examined for by the local boards; but the lower certificates, which are used chiefly for sorting classes into grades, remain on the old principle, where the teachers and pupils prefer it. All paper-work is sent up to the College and examined there, thus securing uniformity. The theory questions are new at each examination; and the practical sight, ear, and time tests are constantly renewed and issued to examiners. The stringent alterations may affect the output of certificates for a time, but the College will gain greater respect, silence critics, and certainly enhance the value of its diplomas.

PUBLIC APPEARANCES.

The public hears much of tonic sol-fa, but little of the College, so quietly is its work done. There is, however, one occasion when it shows its strength—that is the annual meeting at Exeter Hall. It is one of the most crowded of the May meetings; and the demonstrations of cultured and expressive part-singing, by the three choirs which appear each year, are the cause of much enthusiasm. One of the dreams of John Curwen was that people should be able to read their music as they would a newspaper; and it is realised in the marvellous sight-singing at the College annual meetings. There are some vigorous societies officially in union with the College which also hold high the banner. The West of Scotland Branch of the College does excellent work. The Association of Tonic Sol-fa Choirs unites some sixty choral societies, which come from various counties and give excellent concerts in the Handel orchestra at

the Crystal Palace. There are strong affiliated societies in South Wales, Manchester, and Liverpool, and lately the American Tonic Sol-fa Association and College of Music has concluded an international agreement with the parent College. Reference cannot be made to all the agencies which the College and the movement indirectly benefit; their aid in congregational singing, temperance music, Sunday schools, orphanages, home and foreign missions, and many other philanthropic movements. There is, too, the commercial impetus; many publishers have increased their business by taking up tonic sol-fa, and there is now no church tune-book or choral work of importance that cannot be obtained in the new notation. Again, the more musical amateurs increase in numbers, the more work is there for the musical profession.

THE JUBILEE.

This year marks the completion of fifty years of propagation, which commenced in 1841, when the Rev. John Curwen began his life-work. The sound of Jubilee is already in the air, and it will reach its full diapason on July 18th next, when at least twenty thousand singers will join voices at the Crystal Palace and form the largest mass of trained singers that will have been heard in one choir in these isles. There have been larger choral aggregations in Yorkshire and at Peel Park, Manchester, but no such numbers of trained chorists. Three times on that day the Handel orchestra will be filled by choirs—juvenile, provincial, and metropolitan. Choral competitions will take place, separate choirs will perform, an ode for the occasion will be sung, and there will be receptions in London, and other attractions. Local celebrations will resound the loud timbrel, pioneers will be honoured, historical events recalled, methods illustrated, and choirs revived or newly established. The preparations for such a colossal festival are in the hands of a special manager, Mr. W. H. Bonner, and a painstaking committee, all risk being covered by a guarantee fund of £1750. The College is meantime providing the funds, and its city premises are the workshop from which the celebration is being engineered. It is naturally expected that the Jubilee will attract public attention, and will increase the fruit-bearing power of the tonic sol-fa tree. Great is the brotherhood of singers; creeds and politics are forgotten when people sing; the home, the Church, the school, and the workshop are happiest when song is on the wing. He is the best socialist who swells the number of the happy singing army, and he uses the most effective weapon when he adds leverage to the only national movement worthy of the name, that which is officially represented by the Tonic Sol-fa College.

A MIRACULOUS ESCAPE.—As the one o'clock dinner bell sounded on 19th January at Messrs. Broadwood's pianoforte establishment at Great Pulteney Street, Mr. Beresford Jankinson, a blind tuner, formerly of the Royal Normal College for the Blind, mistaking his way, opened the door of a lift just then being used, and fell headlong down the shaft, a distance of 30 feet. Strange to relate, he arrived at the bottom unhurt. He was immediately examined by Mr. Crispe, one of Messrs. Broadwood's staff, well known as an instructor of the Volunteer Ambulance School, who found that the fall had occasioned no injuries. Mr. Jankinson, to prove that there was nothing the matter with him, then reascended the stairs to the top of the building.

Musicians in Council.

Dramatis Personæ.

DR. MORTON,	Pianist.
MRS. MORTON,	Violinist.
MISS SEATON,	Soprano.
MISS COLLINS,	Contralto.
MR. TREVOR,	Tenor.
MR. BOYNE,	Baritone.

DR. MORTON. I will begin by introducing to your notice two compositions by little Otto Hegner—a March and a Suite—both for pianoforte (Stanley Lucas, Weber, & Co., London). The first is quite an elementary piece, written, I should imagine, in Otto's nursery days, if he ever had any. The Suite is a much more elaborate affair, with the orthodox five movements. It shows a marked advance in musical knowledge, though some of the harmonies are queer. Altogether, I think it is a pity to publish such very early compositions. If the boy grows up into a great man, he may not care to be thus reminded of his youthful follies. Then I have the fourth and last book of "Twenty-four Melodic Studies" for the pianoforte by T. A. de Orellana (C. Woolhouse, London). These studies are practically short pieces, and effective, though rather catchy to play. The first, an Adagio, would be good practice for the shake. The "Estrella" Waltz, by Carl Liardet (Pater-son & Sons, Edinburgh), would sound well, I fancy, if scored for a small band; it is very simple and taking. Among organ music, I have "Six Short Pieces" by W. G. Wood, and a "Nuptial March" by Luard Selby. These form part of the series of "Original Compositions for the Organ," published by Novello, Ewer, & Co.

Miss Seaton. I have a pretty song called "The Danger," by my favourite, Halfdan Kjerulf (Stanley Lucas, Weber, & Co.). The English translation is by Theo. Marshall. The song is lighter in style than most of Halfdan Kjerulf's *Lieder*, and is written in waltz time, but it is not the least commonplace. It is most suitable to a flexible soprano voice, though it is supposed to be sung by a man. The German words are given as well as the English. "The Mask," music by W. P. Collins, words by Mrs. Browning (Methven, Simpson, & Co.), is a peculiar composition. The poem, clever as it is, can scarcely be called lyrical, and, as a natural consequence, the song is not very grateful to sing. Besides, the time constantly changes in a restless, and, as it seems to me, unnecessary manner. "Two Roses," by Charles Willeby (Stanley Lucas, Weber, & Co.), was composed expressly for, and is dedicated to, Mrs. Henschel. I think you would like this little song. It is delicate and graceful, and, I have no doubt, would sound charming sung by Mrs. Henschel. I would not, however, advise any and every soprano to attempt it, simple as it looks. The words, by Fergus Hume, are decidedly above the average.

Trevor. I have a song for tenor voice called "Mirage," by W. P. Collins, words by Christina Rossetti (Methven, Simpson, & Co.). Mr. Collins is to be commended for his choice of a poem, but he has not always been successful in his treatment of it. For example, the line, "For a, for a dream's sake," does not sound well, especially as the second "a" comes upon

a long note with a pause, and the word "dream" upon a semiquaver. Mr. Collins evidently requires a tenor indeed, for there is one descending passage which begins upon D in alt. It should be mentioned, however, that the singer has the option of a phrase beginning an octave lower. "A Silent Voice," by clever Mr. Frederic Cliffe (Stanley Lucas, Weber, & Co.), is what I should call a sound, genuine song, though the finale is worked up in too conventional fashion for my taste. I see it has been sung by Ben Davies and Arthur Oswald. "Earth's Last Kiss," by C. Willeby (Stanley Lucas, Weber, & Co.), is not so good as the same composer's "Two Roses," perhaps because the words are inferior. There is effort in it, and not always successful effort.

Mrs. Morton. I have Chopin's Nocturne in G minor, arranged for violin and piano by E. Polonaski (Alphonse Cary, London). The pianoforte part is rather what the Scotch would call "left to itself." The violin part is in two versions—one very easy, the other more elaborate. This is quite a new idea, isn't it? Fancy if all the composers were to write two versions to their works, one for professionals and one for amateurs! Then I have "Twelve Original Melodies" for violin and piano, by G. C. Beazley (Alphonse Cary). These pieces are so extremely easy that they are little more than exercises, and are evidently intended for real children—not infant prodigies.

Boyne. I have a nautical song called "We'll Tack with the Morning Breeze," by John Purcell, words by Milton Thompson (Alphonse Cary). This is not a brilliant specimen of its kind. I should imagine the composer is not a descendant of Henry Purcell, nor the "poet" of the same family as the author of "Paradise Lost." "The Wanderer's Song," by Michael Bergson, late Principal of the Conservatoire, Geneva (Stanley Lucas, Weber, & Co.), is not a composition of very extraordinary merit, but then I would defy a greater man than a "late Principal," etc., to make anything of such words as Miss Helene G. Gold has supplied. Presumably, the late Principal does not understand English. Even if he did, how would he interpret, or parse, the following lines addressed to "Dear Elsa of the Rhine?"

"I would not be the one to slain
The lily's petals white,
If mine be guilt, be mine the pain
If shadow not thy light!"

Mrs. M. Please don't repeat any more, or I shall get quite light-headed. *Apropos* of poetry, I wonder if any of you noticed a capital little parody in *Punch* on Kingsley's oft-quoted lines, "Be good, Sweet Maid, and let who will be clever." The parody was addressed to a Modern Minstrel, and ran as follows:—

"Be puffed, dear boy, and let who will be clever.
Write catchy things, not good ones all day long;
And make a name for one day, not for ever,
By one weak song."

Miss Collins. I hadn't seen that; it is uncommonly smart, and so true. I am afraid, however, many of our songs, though weak, are not catchy enough to make a name for one day, much less for ever. I have not at all an exciting lot to-day. There is one called "Mirage," by Edith Marriott (Marriott & Williams). It is curious that this should have the same name as the one by W. P. Collins that Mr. Trevor mentioned. I wonder which composer has the copyright of the title. This "Mirage" is better constructed than some of Miss Marriott's songs, which often strike me as being rather incoherent.

"Ivanhoe."

THE Royal English Opera House opened on Saturday, 31st January, with Sir A. Sullivan's new opera "Ivanhoe," and the manager, Mr. R. D'Oyly Carte, must be congratulated on his bold and spirited policy. It is true that the work with which he seeks to obtain the favour of the public is by a composer who has already won for himself a name, and it is also true that the new theatre is an attraction in itself; nevertheless the venture is a daring one.

"Ivanhoe" may not be Sir Walter Scott's masterpiece, but with its stirring and its romantic scenes it fascinates readers of all ages. It contains, however, more than enough material for one opera, and Mr. Julian Sturgis, Sir A. Sullivan's librettist, has had to select and condense, and his book is cleverly arranged. From our description of the plot most, if not all, of our readers will see how he has managed to reduce the novel to opera form and compass.

The opera opens without any overture, and after a few introductory bars the curtain rises, and the Hall of Rotherwood is displayed to view. Preparations are being made for the evening meal, and Cedric the Saxon is waiting impatiently for his food. He is seated at the table on a raised dais set apart for the principal members of the family and visitors of distinction, while the domestics crowd the lower boards. Cedric is not in happy mood: he thinks of his son away in Palestine, who has "crossed my will and flouted me." Suddenly a knocking is heard at the gate, and servants are sent to see who is there. Meanwhile the men sing a bright and brief "supper and song" chorus, and in it, as well as in future numbers, the composer makes use of a simple yet effective theme, standing for the Saxon race generally, and, perhaps, the House of Cedric in particular.

Isaac of York advances with fear and hesitation, and asks for "poorest shelter." The sudden change in the music is noticeable; with its sinuous theme, and its many pauses, it well depicts the timid Jew. But soon bolder knaves break in upon us with untimely din. Brian de Bois Guilbert, Knight of the Holy Order of the Temple, and the most valiant Lord Maurice de Bracy are journeying to the tourney to be held at Ashby, and they seek food and shelter of the Saxon Thane. Among their attendants is Ivanhoe in Palmer's dress. Here we have again "motive" music typical of Norman knight, and possessing both character and charm. The visitors are placed on Cedric's right hand at the festive board, while the Palmer proceeds to the lower part of the hall. Lively conversation (song and recitative) is now kept up until the entry of Lady Rowena. We then soon come to the first important number of the score, a lively and tuneful drinking song, with solos and chorus. But Rowena wishes—for personal reasons—to learn about the English knights in Palestine. Brian tells of their gallant deeds, and proclaims them "second only to our Temple Knights." Suddenly all eyes are turned towards the chimney-place, where stands the Palmer, who in loud firm tones cries, "Second to none." Cedric

demands their names; the Palmer proceeds to give them, but cannot call to mind the last, "perchance of lesser fame." Brian calls out that it was Wilfred of Ivanhoe, whereupon the Palmer says, "I pledge my troth, he will abide thy challenge," and produces a holy relic as pledge. The scene soon closes; Rowena retires, wishing "a kind good night to all." The music during this scene is never unduly prominent, but effectively colours and characterises what is taking place on the stage. Before passing on, we must mention first that another theme is heard when Brian asks for a pledge, and this theme is afterwards used in connection with "Ivanhoe"; it is heard in the approaching tournament scene, and notably in the last act when Ivanhoe appears at length as champion for Rebecca. And, secondly, that Brian and de Bracy conspire together to seize the fair Rowena as she returns from the tournament.

Scene second is an ante-room in Cedric's house; Rowena is alone, singing in soft and melodious strains of her lover so far off, as she thinks, and yet, in reality, so near. The Palmer is led in by her women, and she asks after Ivanhoe, "Thou knowest him—hast seen him? He is well?" Soon the two engage in a pleasing duet, and, after Rowena has retired, Ivanhoe gives full vent to his hitherto pent-up

is seen outside Friar Tuck's hut in the forest. He sings of the

Strange lodging this for England's king:
A thievish friar for his host,
And for his food, his own dun deer,
By outlaw's moonlight arrow slain.

The friar comes out of the hut, and, after a "stage" meal, the king sings a tuneful ballad, and the friar replies with a song, to which the king is bid to listen, and "own thyself a crow." It is indeed a lively song, full of quaint humour, the effect of which is heightened by the clever and delicate orchestration. As the friar sings

With our "Ho, jolly Jenkin,
I spy a knave in drinkin',
And pour the good drink adown,"

the outlaws gather round; and when he ends they take up the "Ho, jolly Jenkin" stave. The beautiful woodland scene, the figures of the jolly friar and dignified king, and the band of rough outlaws, together, of course, with the music, all combine to make a telling and successful picture. The composer, however, was quite right in not taking an encore on the opening night. Locksley approaches and puts an end to the revelry, which is becoming somewhat fast and furious, for the king has dealt the friar a buffet, and in consequence he is rolling on the ground. Locksley comes to ask for aid for the Thane of Rotherwood, for the fair Rowena, and for the gallant Ivanhoe, all of whom have been carried off to Torquilstone.

Scene the second presents a passage-way in the castle, and Cedric and Rowena are in presence of De Bracy and his followers masked. The maiden begs for freedom for herself and her father, and for safety for "this wounded knight of Ivanhoe." We naturally hear a good deal of the "Norman" music. This scene ends, after a short trio, with a glowing song for Brian, who, on the departure of the above named, has come forward, and sings of

the lovely Jewess who "has drawn a spell about my heart." We are next led to a turret chamber, where are to be seen Rebecca, and the old sibyl Ulrica spinning, and singing fragments of a wild song. The vocal part is made up of one short phrase, repeated several times with slight modifications; and the orchestral accompaniment, with its incessant whirl, produces a curious and weird effect. Rebecca is informed of Ulrica's dark fate, and fears that such will be her own. A mournful meandering theme is heard in the orchestra, as the maiden reflects on her sorrowful situation. At length Ulrica, after repeating a portion of her lugubrious chant, goes away. Now comes the most exciting part of the drama, and one in which the composer has put forth his full strength. Rebecca, left alone, gazes over the parapet, and then, starting back, prays to Heaven for protection in this hour of affliction. The first part of the prayer, in the mournful key of A flat minor, and with a throbbing accompaniment, is particularly impressive: the intervals, too, of the melody have appropriate local colour. The key at length changes to the tonic major, and the music indicates a calmer, more hopeful state of mind. The Templar now enters, and in passionate strains proclaims his love; Rebecca answers with dignity, though the orchestra reveals her anxious and excited state of mind. The music



From photo. by

MISS MACINTYRE.

Stereoscopic Co.

From photo. by

SIR ARTHUR SULLIVAN.

Watery & Co.

feelings. Isaac appears, and is advised to escape without delay, lest he be made prisoner.

The scene now changes to the lists at Ashby, and it is the second day of the great tournament. There is the royal gallery, to the left, occupied by Prince John; on the right, in the distance, the tents of the various champions are seen. There are three things which attract notice. First, the entry of the Black Knight and the fun with Friar Tuck; then the fight between the Templar and the "Disinherited Knight;" and lastly, the crown bestowed on the latter by Rowena, "Queen of Love and Beauty," who recognises him the moment his helmet is off, for "bare-headed must he take the crown." The music throughout this scene is remarkable for its variety. Particularly effective is all the orchestral accompaniment during the combat, of which, by the way, only the latter part is actually shown to the audience. The short choruses are bright and lively, especially the one when, as Prince John, De Bracy, and gay companions enter the lists, the crowd sings—

Plantagenesta!
Hail the lords of land and sea,
England and fair Normandy;
Plantagenesta!

This first act takes only one hour in performance.

At the commencement of Act ii. King Richard

is wonderfully developed; a fine bold phrase is that sung by the maiden, when she says—

I hold my father's faith, and if I err
May God forgive me—and He will forgive.

The ardour of the Templar increases in intensity, till at length he advances towards the maiden, who, leaping upon the parapet, threatens to fling herself headlong to destruction. The Templar now tells of future glory which she shall share with him: the agitated accompaniment reflects well the state of his mind. Rebecca's proud answer to him is interrupted by a trumpet-call heard in the distance. When Brian departs to ascertain the cause of the disturbance, the maiden utters a phrase of her prayer, and the curtain then falls.

The third act opens in an upper room of the castle. Ivanhoe is alone, reclining on a couch; he is pale and weak from a wound received at the tournament combat. He sings a song "Happy with winged Feet," which, with its soft soothing melody and light pleasing accompaniment, falls gratefully on the ear. Ulrica and Rebecca both enter, and the theme associated with the former is heard in the orchestra. Ulrica, however, merely bidding the maiden tend the knight she loves, retires. The warrior is asleep, and Rebecca sings now in joyful strains of her beloved one, and now in soft strains as she bids him sleep while she guards his rest. But war now sounds the alarm: the trumpet call to battle is sounded by the Saxons, and answered by the Normans. The castle is being assaulted, and Rebecca from the window describes the scenes of strife. The composer has here vivid touches of orchestration. At last the walls begin to burn and fall: this is so cleverly managed on the stage that in a moment, instead of the turret chamber, the exterior of the castle is seen with Saxon and Norman in dire encounter. The former are victorious, and King Richard advances through the ruins.

The next scene is very different in character: it takes place in the forest. Richard pardons De Bracy, and obtains from Cedric a free pardon for Ivanhoe, and besides a wife—the fair Rowena. Here very naturally there is a quartet, though only a brief one.

The closing scene of the opera is impressive. Rebecca is about to suffer death as a sorceress when Ivanhoe arrives, enters into combat with Brian, who, swinging his sword for a last blow, suddenly falls down dead. The work ends with a short *ensemble*.

But little space is left to describe the new theatre and the performance. About the former we can merely allude to its comfort, splendour, and to its excellent acoustic properties. About the latter we can speak in terms of high praise. Miss Margaret Macintyre, with her beautiful voice and dignified bearing, was admirable in the part of Rebecca: she soon won, and maintained to the end, the sympathy of the audience. M. Eugene Oudin gave a fine impersonation of the Knight Templar, both as actor and singer. Miss Esther Palliser made a favourable appearance as Rowena, and Miss Marie Groebel was good as Ulrica. Mr. Norman Salmond as King Richard sang exceedingly well, and when more used to the boards, may make an efficient actor. Mr. Ffrangcon Davies was a good representative of the Saxon Thane, and his fine voice was heard to advantage. Mr. Avon Saxon must not be forgotten: his "Ho, jolly Jenkin" will be a source of pleasure for a long time to come. Of the rest of the cast, Mr. Charles Kenningham (De Bracy), Mr. Charles Copland (Isaac of York), Mr. Richard Owen (Prince John), helped to the success of the evening.

Sir A. Sullivan conducted with great tact and

ability. Chorus and band were excellent. Composer, librettist, and manager (Mr. D'Oyly Carte) were called before the curtain at the close. There was, of course, a crowded house, including royalty, and much enthusiasm prevailed.

George Alexander Macfarren.

THE late Professor of Cambridge University and President of the Royal Academy of Music lived a long, and, in spite of his infirmity, an active life.

He was born, as his biographer remarks, "only four years after the death of Haydn." He received his first instruction in music from his father, "a dancing-master, dramatic author, and journalist;" and in a memorial sketch the son has said: "Would he had had an apter pupil." It is sad to read that already in 1823 his sight began to fail, and he was taken home from Ealing School for special medical treatment. He must have been an uncommonly well-meaning boy, for already in his ninth year we find him writing to his mother:

"I intend to leave off all my impudence, airs, ill-temper, naughtiness, and wickedness, and be so good that you will think it is some one else, and indeed I will be as good as it is possible for a boy of my age to be."

At the age of fourteen he was placed under the tuition of Charles Lucas, and in 1829 became a pupil at the Royal Academy. He was placed under Thomas Haydn, then under W. H. Holmes, and, still later, under Cipriani Potter. In a paper read before the Musical Association as late as 1884, Sir George showed how much he had learnt from the last-named, and how much he admired him. During the latter part of his studentship at the Academy, young Macfarren wrote an overture entitled "Chevy Chase;" it was to be a prelude to a piece of that title written by J. R. Planché, and to be produced at Drury Lane Theatre on Easter Monday 1837. The composer, however, not finding his name on the bills, felt aggrieved, and took his score away from the theatre before the performance. It was given in the following year at a concert of the Society of British Musicians, and it is worth noting that this was the first work by which Macfarren was made known in Germany. We find Mendelssohn writing to him as follows:—

"I must tell you that your overture went very well, and was most cordially and unanimously received by the public; that the amateurs hailed it as a work which promised them a great many treats to come, and which gave them such a treat already in itself."

Macfarren commenced his artistic career by writing music in connection with the stage. Already in 1834 the father wrote the *libretto* "Caractacus" on purpose "for George to set to music." The young composer soon learnt that the course of opera resembles that of true love. The book was rejected by the censor of plays, "on the ground of its historical inaccuracy." Another opera, "El Malechor," was accepted on three different occasions, but still never given. The song, "The Wrecker's Life," was taken up by Staudigl—the only fragment indeed of the opera ever heard.

Mr. Banister recalls his own earliest recollections of the subject of his memoir, and

they are of an interesting character. Macfarren used frequently to call at his home in 1838 and 1839 in connection with some 'cello pieces "which my father, a 'cellist in full practice, had commissioned him to write:" these were "Twelve Ariettas," and the biographer says that he thought them "charmingly spontaneous effusions" when he accompanied his father in them.

Macfarren's name is intimately connected with that of Dr. Alfred Day, whose theory of music he adopted and defended with energy down to his last day. He was, in fact, so persuaded of the truth of this system as to express himself always in a very dogmatic way. Mr. Banister gives an instance. He once in class asked a young lady-student the notation of the chromatic scale—one, as the writer reminds us, of the salient points in which the Day theory differs from ordinary usage. In her answer the lady mentioned the two different ways in which the scale is written, and first gave the "Day" notation. Macfarren interrupted her saying, "I know of no other way, and advise you to keep to that." Macfarren reminds us of Gounod in his enthusiastic admiration for Mozart. Some friend sent him a post-card, begging him to say which of the two, Mozart or Beethoven, he thought the greater composer. "Mozart," he wrote, without the slightest hesitation. For, as he once explained to a friend, "Beethoven was sometimes weak, Mozart never." He was fond in a way of Auber, and has well described his melodies as "irresistibly striking, essentially individual, piquant, pretty, tender, but rarely, if ever, pathetic, and never grand."

Macfarren's opposition to the tonic sol-fa system is well known, but still he was on the most friendly terms with its promoters, the Rev. John Curwen and his son Mr. J. Spencer Curwen. When, in 1867, he heard a body of tonic sol-fa singers give an admirable rendering of his own part-song, "Harvest Home," he afterwards congratulated them in a speech, and added: "I feel certain that, whatever the merits of the tonic sol-fa system—and until to-night I have had no opportunity of judging—a system which can produce such good results must be a good one." Again, in the following year, he praised tonic sol-fa singers in the *Cornhill Magazine*, and yet, as his biographer reminds us, he ultimately assumed an attitude of determined hostility to the system.

Like Handel, Macfarren took somewhat late in life to writing oratorios. His "John the Baptist" was produced at Bristol in 1873; "The Resurrection" at Birmingham in 1876; "Joseph" and "King David" at Leeds in 1877 and 1883 respectively.

He succeeded Sir William Sterndale Bennett as Principal of the Royal Academy of Music in 1875, and soon after delivered a lecture on the life and works of his predecessor. In the same year he was elected Professor of Music in the University of Cambridge. The degree of Doctor of Music was conferred on him by the University of Oxford in 1867, and by that of Dublin in 1887. He received the honour of knighthood in 1883. He at first refused, but, in the end, yielded. A well-known musician wrote congratulating him on his final decision, saying, "You are a trump." Macfarren wrote back, "Your trump has been taken by the Queen."

He was active to the very last. On October 31, 1887, he wrote to his assistant at the Academy, Mr. T. B. Knott: "Please also to send cards to [here follow several names of pupils], saying that I will make up Wednesday's lesson on the first Saturday when I am well enough."

That same day he went to his final rest.

* G. A. Macfarren. By H. C. Banister (George Bell & Sons).

Remenyi.

BY REV. H. R. HAWEIS, M.A.

M. REMENYI, the famous Hungarian violinist, with whose portrait we present our readers this month, is an altogether exceptional person. He is not only a master of technique, well able to cross bows with Joachim or Sarasate, but he has specialties of execution in double stopping and gradations of tone, quality of timbre and intensity, which remind those who can remember the mighty magician, of Paganini—but of no living violinist. M. Remenyi leapt into notice in England many years ago as successor to M. Sainton, who occupied the post of violinist to Her Majesty. He has also been the Court violinist to the Emperor of Austria and the King of Holland, and enjoyed the still higher distinction of being rapturously embraced by Liszt, after a display of early virtuosity. "You," said the incomparable pianist, "you are the violinist for me!"—and for two years Remenyi travelled everywhere with Liszt, giving concerts all over Europe.

But, since that, Remenyi has been a great roamer—all over the Colonies, India, Burmah, Madagascar, Japan, where he astonished the Mikado. He is also a great favourite in America, and leaves Europe in the autumn for 150 concerts in the States. He has now gone to Hungary, a little against the grain, it is said, in answer to urgent calls; and, after giving a few performances in his native land, he will probably return to England about May, and be heard in London.

M. Remenyi's only public appearance in England was at Colonel North's magnificent Picture Gallery at Eltham, in February. The huge Hall, just completed, was "inaugurated" by a special Remenyi Concert. A smart company of about 500 people, all holding guinea tickets, poured down from London by special trains. The programme included Mendelssohn's Violin Concerto, played with incomparable pathos, pluck, and originality, and perfect technique; Paganini's Studies, and Hungarian Transcriptions by Remenyi. Great expectations had been raised, and they were more than realised. It is not too much to say that Remenyi held a by no means uniformly musical audience spell-bound for two hours, with brief interludes by one or two musicians, amongst whom were Mdlle. Trebelli and Miss Fischer.

M. Remenyi is a man of varied culture and fascinating manners. His reading is wide; so is his experience of life. His conversation is full of vivacity and anecdote, and shows great originality of thought and a great range of knowledge. He is also a humorist to the backbone, as well as a philosopher; altogether, we may safely say that as we have never come across so varied and attractive an art personality before, so we shall not in all probability look upon his like again.

MR. DANIEL MAYER has concluded a most advantageous engagement of two years' duration with the Carl Rosa Opera Company for the services of Signor Dimitresco, the tenor who made a success recently at Covent Garden with Signor Lago during his Italian Opera season, and Mdlle. Louise Lablache, his wife, who is an excellent contralto.

Miss Amy Sherwin.

BY G. H. B.

THERE are innumerable nightingales in Wales: almost every other vocalist of whom one hears is "Eos" this or "Eos" the other. There is, though, but one Australian nightingale, and she is Miss Amy Sherwin. It would almost seem as if Providence, in one of her generous moods, had undertaken to compensate for the deficiency by endowing Miss Sherwin with a voice of exceptional purity, brilliance, and charm. Those, at any rate, whose privilege it has been to hear her at her best, will not readily dispute the justice of the appellation, "the Australian Nightingale," by which Miss Sherwin is so well known in this country.

It was, however, in the island of Tasmania, and not in Australia, that Miss Sherwin first saw the light; how long ago it would be ungallant of me to say. The visit to the island of a troupe of Italian operatic artistes, whilst she was yet young in her teens, was destined



to be of immense and lasting importance to the budding prima donna. Certain members heard her sing, and, though her mother had been her only teacher, they were so struck with the beauty and elasticity of her voice, that they at once offered her a high position in their company, Miss Sherwin only accepting the offer in that she saw in it a chance of obtaining higher and more complete instruction. She accordingly made her bow at Melbourne in "Lucia," and surely but rarely has a nervous debutante been more enthusiastically received. Her success was at once complete and unmistakable. Sailing for New York, she was there hailed as a vocalist of remarkable talents; and, returning thither in 1881, her success in Berlioz's "The Damnation of Faust" was so marked that the work had to be repeated seven times—a fact never before experienced in the annals of American musical history. A leading American journal then said of her:—

Miss Sherwin has a voice of great sympathy and beauty, and her talents seem on an equal footing with her voice. If God gives her as good health as He has endowed her with talents, she will soon rise to be one of the greatest singers of the day.

Whilst in New York, Miss Sherwin studied under Signor Ernani, the late Dr. Damrosch, and Madame Kappiani, for voice culture, declamation, and oratorio singing.

In 1882 arrived at Cincinnati the news that Madame Albani was unable to fulfil her engagement at the festival there. Miss Sherwin was immediately selected to replace her, and the many newspaper notices she possesses prove that she most worthily supplied the deficiency.

The following year Miss Sherwin was for a short time connected with the Carl Rosa Opera Company, but owing to prior engagements in America she was unable to continue, and she re-entered the United States with an initial engagement at the Worcester Festival, at which she quite eclipsed Madame Hauck. Thenceforward, to the time of her trip to Australia, Miss Sherwin occupied a prominent position in all the leading musical events of England and America. For three seasons in succession she was the heroine of the Promenade Concerts at Covent Garden, and she also accepted prominent engagements at the Richter, Sims Reeves, Joachim, Bach Choir, and Philharmonic Society's concerts; besides making two tournees with Mr. August Manns and the Crystal Palace Orchestra through the provinces and Scotland. In the interim, Miss Sherwin several times visited the Continent for professional purposes and for further study. Thus we find her in Frankfurt studying German opera and oratorio under Stockhausen; in Paris, under Madame Viador and M. Hustache, for opera and stage deportment; and in Milan, under Madame Filippi.

At the conclusion of her season in 1887 Miss Sherwin started upon a tour of the world, comprising visits to Canada, America, the Sandwich Islands, New Zealand, Australia, India, China, and Japan. In the land of her nativity her success was equal to that which attends a triumphal royal pageant. In all the principal cities throughout Australia, Tasmania, and New Zealand, the corporations received her with considerable élat. Her artistic success was without precedent in the colonies. In India, China, and Japan, Miss Sherwin was honoured by receptions by the governors of the various provinces—an honour never previously extended to an artiste in those parts of the world.

Since her return, Miss Sherwin has fulfilled most successful engagements at the Imperial Opera of Berlin, and Hanover, and in the principal German cities; and a concert she last year gave at the Prince's Hall has brought her so many engagements that she has definitely decided to reside in England altogether. She has now entered upon a three months' engagement with the Carl Rosa Opera Company, undertaking prima donna rôles alternately with Madame Marie Roze, her characters including Margaret in "Faust," Juliette in "Romeo and Juliette," Filina in "Mignon," and Marie in "The Daughter of the Regiment."

Of Miss Sherwin's recent appearance at the Liverpool Philharmonic Society's Concerts the *Liverpool Daily Post* observes: "Such singing as hers has not often been equalled at these concerts." Considering that none but the foremost artistes of the day are engaged for these concerts, higher praise could scarcely be bestowed upon Miss Sherwin's singing, which, let us hope, will continue to delight the multitude for many years to come.

It is probable that Mr. Daniel Mayer may persuade Madame Sembrich to revisit England, and give a few special performances during the season.

Musical Tales.

By K. STANWAY.

NO. II.—THE DISCONTENTED SCALE.

THE scale of C Major (1) was out of sorts; he and his nearest relative, A Minor (2), had been badly treated all morning; their claims to be fingered as became their key had been totally ignored by several careless boys and girls. Some notes had been thumped with rude violence, and others so slighted as to be scarcely noticed at all; and, thinking deeply over it, the scale was depressed in tone, though this was partly due to the age of the piano, and the neglect of the tuner. "I am thankful Saturday is come once more," he said to his daughter, A Minor, who had left her husband, (3) A Major, to have a few minutes' chat with her parent; "at any rate we are sure of quiet until Monday morning brings back our tormentors again. Ah me! if I only had been fortunate enough to have had a signature, things would have been very different with me, and I should have escaped much of my present unhappiness! How much better off is my elder brother, (4) C Sharp; he has positively seven names in his signature: let me see, what are they? F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and B sharp, though, to do him justice, he generally prefers to be addressed by his lower title of D flat; but even then he has five names, B flat, E flat, A flat, D flat, and G flat, while I by only half a tone have escaped all this magnificence, and have no signature whatever. What is the consequence of this? Simply that I (5) am considered of no account at all. Every blundering school-girl who abuses the divine art of music has full license to insult and degrade me, and she avails herself fully of her opportunities. You, my daughter, A Minor, suffer in a similar way, but your husband in some measure protects you, and you are ready enough to forget your father, since Mr. Walter Macfarren (quite ignoring the natural ties of relationship) sent you from me."

A Minor's temper was somewhat ruffled at this, and she spoke up sharply. "Well, father, I think you need not say such unkind things; married people always do live together, and however much I may care for you as my nearest relative (and I am sure nothing could diminish my affection towards you), still I have my own key-note to think of, and he naturally has the first claim upon me. Then, think of your wife, C Minor, who is so dear to you, the very tone of whose voice is the same as your own."

"All very fine," interrupted C Major, "you married well (and so for that matter did I). My wife (6) has three names, as has your husband, but A Major (7) is a good-natured gentlemanly fellow, while C Minor gives herself the greatest airs on account of her superiority to me in the matter of signature, and it is hard to be treated so by one's own wife; but as you are all right yourself you can afford to make light of my troubles."

A Minor was not of a cheerful tone of mind, and these reproaches made her feel below pitch, so she thought she had better go home. Lowering her 7th note to step down there, she was startled by a wondrous sound, or rather (9) combination of sounds. It was not like ordinary music, for there was no tune in it, but rather a grand mingling of many notes into one gigantic chord, which her acute ear told her was in the key of C. The sound grew until it filled the room, and as it deepened a mystic form gradually appeared, and stood motionless beside the two frightened scales.

C Major looked (and felt) ashamed of his peevish behaviour, for he knew well enough who this strange visitor was, and dreaded the stern rebuke which he felt sure awaited him.

"And so," began the stranger in a deep glorious voice, like the full diapason of a cathedral organ, "you, of all people, are grumbling because a few silly children annoy you. You—the model upon which all the other scales are fashioned—whose sole prerogative it is to be independent of any extraneous

aid to get your semitones in their proper position—you repine at the absence of the very thing which it should be your greatest pride to dispense with—a signature! Does any one think of giving a title to a great composer? Who ever speaks of Mr. Handel or Herr Beethoven? All the other scales have to resort to these signatures, which you so covet, in order to ensure that perfection which is yours by right of birth. Then pause a moment to consider the works written in your key and that of your wife, C Minor, of whom you speak so slightly. Did not Beethoven write a symphony for each of you? and Mozart specially favoured you with his "Jupiter" symphony; while the most beautiful of Mendelssohn's trios for pianoforte and strings is named after your wife. Even were these all, you would have little cause for complaint; but when you know how much immortal music of various kinds is dedicated to you, I am surprised that you should whine like a pitiful semiquaver because the accidental ups and downs of life do not allow you continual rest."

"Forgive, most noble Harmony," cried the repentant scale, "my folly, of which I am deeply ashamed, but my (10) dominant was asleep, or he would have taken care that I should not behave so. Forgive this once my error. I assure you it shall never be repeated."

"Dominant of C, how comes this neglect of yours?" asked Harmony; but G made no response, and A Minor observed,—

"He cannot speak, his string is broken."

Harmony was shocked, but said in consoling tones, "Well, never mind, that can be put right again; and it certainly is some little excuse for C Major's bad conduct, but remember patience is the great lesson of life;" and with a repetition of that wonderful chord, he bowed his ancient head and departed.

The scale laid the lesson well to heart, and however much he had to bear afterwards, no murmur was ever heard to escape him; and the other scales, observing his self-command, followed his example, and took their share of the general torment with exemplary toleration. Now and then it chanced that their forbearance was rewarded by one of their number actually being played correctly on the old piano where they lived; but this, I am bound in truth to add, was not a frequent occurrence. However, it was better than nothing, and helped them to look forward to that happy time when only children with some taste and ear for music would be allowed to touch them—a day they often feared was too far distant.

PRIZE COMPETITION.*

A Prize of 5s. is offered for the best answers from a competitor under twenty-one years of age.

Prizes of 3s. 6d. and 2s. are offered for the best answers from competitors under sixteen years of age.

QUESTIONS TO BE ANSWERED ON "THE DISCONTENTED SCALE."

I.

What is a scale?
How is a major scale formed?
Where do the semitones occur?

II.

How does a harmonic minor scale differ from a major scale?
How does a melodic minor scale differ from a harmonic one?
Give examples of each in the key of C?

III.

When a minor scale begins on the same note as a major scale, what is that note called?

IV. C♯ major.

What is the signature of C♯ major?
What does enharmonic mean?
What is the enharmonic of C♯? and what is the signature of the major key of that name?

V.

Give the reasons you think C major had for his discontent?

* Davenport's Elements of Music or the Magazine of Music Pictorial Pianoforte Tutor, price 5s., are the text-books that should be used by competitors.

VI.

Explain the difference between a tonic minor and a relative minor?

VII.

What is the signature of A major?

VIII.

Why has C major no signature?

IX.

What is harmony?

X.

Which is the dominant note of a scale, and why is it so named?
Which is the dominant note of C?

CONDITIONS.

1. The foregoing questions to be answered as clearly as possible, each to be numbered in proper order.

2. The competition papers must be sent on or before Monday, March 23, to Competition Editor, Magazine of Music Office, 29 Ludgate Hill, London, E.C.

3. The answers must be written legibly on one side of the paper only, and be accompanied by a certificate, as follows, from the teacher or parent of candidate.

4. Answers must not be copied from a book, but must be written from memory only.

CERTIFICATE.

"I certify that this paper is the sole work of and was done in my presence from memory, and without the aid of any notes or book of any sort, by [competitor's full name here to be inserted], and that his or her age is correctly stated."

Names of successful candidates will appear in our May Number.

Music in Ryde, Isle of Wight.

TWO notable concerts have been given in Ryde lately, both having the good fortune to be well organised and well attended. The first was a musical *matinée*, given in aid of the District Nursing Association, and the assembly was graced by the presence of T.R.H., the Duke and Duchess of Connaught. The fine band of the R.M.L.I., under Mr. George Miller's direction, gave an excellent selection of music, and several artists of ability (both professional and amateur) rendered good service in the musical and dramatic parts of the entertainment. A pretty feature of the second part was a performance of a "Kinder sinfonie," in which all the young ladies of the orchestra were most becomingly attired in quaint Greenaway costumes. The conductorship was taken by Miss Margaret Fowles.

The same lady gave a concert on 3rd February in connection with her Choral Society, of which she has been hon. director since 1874. A most excellent and attractive programme was arranged, and the fair *beneficiaire* was greeted with great loyalty and applause. Miss Evelina Beusabatti gave two songs, in which her voice gave ample evidence of exceptional quality and refinement; Mr. Ernest Fowles, R.A.M., and Mr. R. J. Neshitt charmed their hearers with selections from Beethoven, Grieg, and Chopin; and the Alzando Glee Singers (from Chichester) gave a delightful rendering of various madrigals and part-songs. Miss Margaret Fowles acted as conductor and accompanist, and also took part in a vocal duet with one of her pupils. The concert was most enjoyable and successful.

THE languishing condition of music in Italy may be further estimated from the fact that during the approaching Carnival season about fifty theatres generally devoted to opera will be closed.

Music in Bristol.

THE Lenten season has brought the usual partial cessation from musical and other entertainments, but there are several most interesting gatherings to chronicle, which took place during the fortnight before Ash Wednesday. We may first notice another visit paid to us by Miss Gomez and the talented sisters Eissler on 19th January, at the Victoria Rooms. Miss Gomez' beautiful voice was in full perfection, and Miss Marianne Eissler's artistic violin playing was as much enjoyed as ever.

Miss Florence Eyre's annual concert came next in order, on the 2nd ult. This was the second opportunity that has been afforded us of hearing the great violinist, Herr Professor Brodsky of Leipzig, and one for which we are much indebted to Miss Eyre, as also for her choice of Miss Agnes Janson as vocalist. Herr Brodsky was at his best in Mendelssohn's Violin Concerto in E minor, where his conception and artistic feeling were quite wonderful. His tone is eminently sweet and pure, though not specially powerful, and his mastery over his instrument is absolute. His solos, Wieniawski's "Légende," and two of Brahms' Hungarian dances, arranged by Joachim, were most delightful, and the sonatas for piano and violin, Brahms in A and Beethoven in E flat, went exceedingly well, Miss Eyre proving herself an efficient and thoroughly well-trained pianist. Miss Janson's rich, full voice is perfectly under control, and her style is that of a true musician. Amongst the songs she chose were "Der Tod und das Mädchen" (Schubert), "Frühlingslied" (Schumann), and Grieg's "Jeg ælsker dig," which lost nothing by being sung in its native Norwegian. The audience, though not very large, was thoroughly enthusiastic, and was evidently composed of those who really care for a classical concert. We wish their numbers were larger. We should mention that Miss Eyre, lately become resident amongst us, is a pupil of the Leipzig Conservatorium.

A ballad concert, given on the 4th ult. at the Victoria Rooms, owed its chief interest to the appearance of Madame Trebelli, but her evident physical weakness made it almost painful to her many admirers to listen to her, feeling that it must be the height of imprudence for her to sing in public until her recovery is more advanced.

The next event was the annual "Ladies' Night" of the Orpheus Glee Society, held on the 5th ult. at Colston Hall. With regard to this ever popular gathering, it is difficult to say anything new, and one can only repeat the usual remarks, that the choir sang as perfectly as ever, and that their conductor lacked nothing of his well-known power and judgment. Mr. Riseley has himself suggested that the choir should for once sing badly, just for a change, to give people something fresh to say, as a dead level of perfection is apt to become monotonous. To judge, however, by the numbers and cordiality of the audience which assembled to listen to this monotonous performance, the proposed change will not be necessary for many years to come. The programme only included two novelties—one, a four-part song by W. H. Cummings, "Tears, Idle Tears," and the other, a composition by Mr. C. L. Williams, entitled "Peace," and dedicated to the conductor. Mr. Bridson was responsible for the bass solos in Horsley's "Cold is Cadwallo's Tongue," Abt's four-part song "On the Sea," and "Drink to me only with thine Eyes," arranged for bass solo and five parts by Mr. Riseley. The choir was particularly well balanced, and numbered eighty-one voices in all.

On the 7th ult., the Bristol Musical Association gave one of their serial concerts, when a chief feature was the clever performance of Miss Ethel Bauer, piano, and Master Harold Bauer, violin. The young executants gave abundant evidence of talent in their several performances, and were deservedly and heartily applauded.

The remaining concerts were the annual "Ladies' Night" of the Bristol Society of Instrumentalists, and Miss Fanny Davies' pianoforte recital.

Of the former, given on the 9th ult., it is pleasant to record a great improvement upon their performance

last year, and this in spite of diminished outside help. The Society numbers nearly 170, and includes amateurs of all grades, both musically and socially. Mr. Riseley's talent touches genius in the absolute controlling and subduing power which he maintains over this heterogeneous mass of players, and the success achieved is quite remarkable. The Haydn Symphony in D, for example, was played in a manner which was really enjoyable. Considerable intelligence was manifested, and abundant energy and enthusiasm. One does not need to say that the tone of the strings was often rough and poor, for in a large body of players, many of whom are quite beginners, this is taken for granted. The last achievement of a band is perfection of tone. Mr. Riseley was ably supported by Mr. Carrington as leader, who, moreover, scored quite a triumph by his brilliant performance of Ries' "Moto Perpetuo." Miss Eleanor Rees contributed several songs, after some of which the audience clamoured unsuccessfully for an encore. The Colston Hall was well filled.

Space does not permit a detailed notice of Miss Fanny Davies' recital on the 10th ult.; and as both the programme and performance were absolute perfection, no room is left for criticism. We can only add that it is with the greatest pleasure that we hear that this gifted pianist intends shortly to visit us again, and we can promise her a larger audience next time, though scarcely a more enthusiastic one.

Mr. George Riseley has resumed his Saturday evening organ recitals in Colston Hall.

Music in Sheffield.

THE second of the chamber concerts arranged by Mr. E. P. Reynolds was given in the Cutlers' Hall on January 28. The following is a copy of the programme:—

Quartet in G major, Op. 18 (for two violins, viola, and cello). Beethoven.

Allegro.

Adagio Cantabile—Allegro (Tempo I.).

Scherzo—Allegro.

Allegro molto quasi presto.

Messrs. Ludwig, Bromley-Booth, Nichols, and Fuchs.

Song, "Nymphs and Shepherds" (15th century). . . Purcell.

Madame Clara Samuelli.

Solo Violin, "Airs Hongrois Variés," Op. 22. . . Ernst.

Mr. Joseph Ludwig.

Solo Pianoforte, Fantasia in F minor, Op. 49. . . Chopin.

Mr. E. P. Reynolds.

Concerto (for two violins and pianoforte). . . J. S. Bach.

Messrs. Ludwig, Bromley-Booth, and Reynolds.

Songs, (a) "Dawn, Gentle Flower," . . . Sterndale Bennett.

(b) "May Dew."

Madame Clara Samuelli.

Solo Violoncello, (a) "Sarabande," . . . J. S. Bach.

(b) "By the Fountain," . . . K. Davidoff.

Mr. Carl Fuchs.

Quartet in G minor (for piano, violin, viola, and cello). Mozart.

Allegro.

Andante.

Rondo—Allegro Moderato.

Messrs. Reynolds, Ludwig, Nichols, and Fuchs.

Speaking generally, the above selection was not quite as severe as that submitted at the former concert, the gain in enjoyment being obvious. The opening quartet was a treat to listen to, every movement being alike excellent. There was a feeling of disappointment in many minds on account of the absence of Herr Willy Hess, but Mr. Ludwig dispelled all regret by the masterly way in which he rendered Ernst's exacting solo. It is impossible to deal fully with the many admirable points displayed, but the excellent harmonics in the third section call for special praise. The talented player was recalled. Mr. Reynolds' solo was played in a very gratifying manner, and fully deserved the hearty recall at its close. The way in which the short opening phrase was presented, the brilliant arpeggios, and the full sonorous chordal passages, were all dealt with in a most artistic manner. Altogether, he seemed to have grasped the import of the Fantasia. The concerto for two violins was a revelation to those who only associated Bach with his forty-eight preludes and fugues. The abounding imitations and the fine contrapuntal accompaniments of the allegro, the flowing theme of the slow second movement, and the quaint

rhythm of the finale—anticipating modern effects—were factors in the evident enjoyment which the concerto afforded, the playing of which was highly creditable, the slight unsteadiness near the close notwithstanding. Madame Clara Samuelli was signally successful in her rendering of her English selections, the artistic rendering of our townsman's couplet of songs charming every one. The closing quartet was most enjoyable, the bright Rondo, with its brilliant pianoforte interludes and piquant string passages, bringing the concert to a pleasing termination.

In what is styled "the marble saloon" of Earl Fitzwilliam's stately residence at Wentworth a public concert was given last week by the Rotherham and District Choral Union. One of the hon. secretaries is Lady Albreda Fitzwilliam, and the Society being in debt, her father, Earl Fitzwilliam, consented to its holding one of their season's concerts in his mansion, thereby saving the expense of engaging a hall in Rotherham. Among the performers were the Countess Valda Gleichen, Mr. and Mrs. Alfred Scott Gatty, Mr. E. P. Reynolds (Sheffield), and Mrs. Hans Hamilton. The first part of the concert comprised excerpts from Handel's well-known masterpiece, the second being of a miscellaneous kind.

The concert opened with the overture to "The Messiah," which showed that the band, though comparatively small, was composed of talented musicians. The next item was, "O Thou that tellest," rendered by the Countess Gleichen in a thoroughly musicianly style, her phrasing being excellent. The second part was inaugurated by Mr. E. P. Reynolds, who played Chopin's "Nocturne XII.," and Liszt's Rhapsodie of the same number with great delicacy of touch.

On the evening of the 12th February a very large audience assembled in the Albert Hall, Sheffield, to hear Dr. Joachim and Miss Fanny Davies in a Chamber Concert. The vocalist was the talented local tenor, Mr. William Foxon.

The following programme was submitted:—

Sonata (in C minor) for Violin and Piano
(Op. 30, No. 2). Beethoven.
Song, "Serenade," Schubert.
Piano Solo, Andante Spianato and
Polonaise, Op. 22. Chopin.
Violin Solo, Concerto in E minor. Mendelssohn.
(a) Presto leggiero, C# minor, Op. 24. Bennett.
Piano Solo, (b) Romance in F# Schumann.
(c) "Gnomon Reigen," Liszt.
Song, "Adelaide," Beethoven.
Violin Solo, Romance, Joachim.
Song (Scotch), "Annie Laurie,"
Three Hungarian Dances, Brahms-Joachim.

The reappearance in Sheffield of the emperor of violinists, after an interval of twenty years, was a great event, and probably the reception accorded to him on this occasion was as enthusiastic and hearty as one as he ever had. To speak in detail of his marvellous performance is unnecessary—suffice it to say that the great violinist was probably never heard to greater advantage. His rendering of the Mendelssohn Concerto created quite a furore, and in response to a persistent encore after his charming Romance, he was good enough to reward the audience with a Gavotte from one of Bach's suites. Of the Sonata by Beethoven and Brahms-Joachim Hungarian Dances, it need only be said that they were given in a manner worthy of the two executants, who are in perfect sympathy.

Miss Fanny Davies' rendering of Chopin's Andante and Polonaise was not, in our opinion, up to her usual standard of excellence. The Andante was given quite allegretto, and in the Polonaise, besides an occasional marked want of accuracy in execution, there was an entire absence of that dignified pompous "swing" (characteristic of the true Polonaise), such as one enjoys in Madame Sophie Menter's reading of Op. 22. However, Miss Davies was rewarded by an encore, and gave Mendelssohn's Capriccio in E from Op. 7, which she played, as she always does, irreproachably. Of the three items bracketed together, Liszt's lovely Étude, "Gnomon Reigen," was the least satisfactory—as the technical difficulties were not perfectly overcome.

Mr. Foxon's songs were most artistically sung, and he was encored after Schubert's "Serenade." Mr. J. W. Phillips accompanied the songs with his usual ability and care. The concert was under the management of Mr. Chas. Harvey.

Welsh Memo. and Musings.

BY "AP THOMAS."

LAST YEAR'S NATIONAL EISTEDDFOB.

THE balance from last year's National Eisteddfod at Bangor is £497. It might have been worse certainly.

AND THIS YEAR'S.

I have really very little to add to what I have already said in this column about this year's National gathering at Swansea in August. Quite a little hubbub has been caused locally by the allegation that the Eisteddfod is likely to be dubbed a "Congregational Eisteddfod," simple because the majority of the Executive Committee happen to be Congregationalists. I cannot discern any justice in the charge. But some people are only too disposed to carp at anything and everything: they would even quarrel with their bread and cheese.

WHY NOT?

The adjudicators selected for the Swansea Eisteddfod, which will, as best suits the Prince of Wales, be held either on the four days commencing August 18th or August 25th, are:—Dr. Joseph Parry, Messrs. Randegger, W. Shakespeare, David Jenkins, and John Thomas ("Pencerdd Gwalia"), the harpist, —three Welshmen and two Englishmen. At the risk even of being accused of doing that which I have just condemned, I ask whether the Committee could not wisely have substituted or added other names? Where are, for instance, Mr. Emyln Evans of Hereford, without a doubt the best theoretical Welsh musician of the day; Dr. Roland Rogers of Bangor, the most successful Welsh choir conductor; and Mr. Henry Leslie, the originator and conductor of the finest body of vocalists the world has heard. These are three gentlemen I should like to see selected to sit in judgment upon the choral competitions, and I venture to think that they would prove generally acceptable. One may, however, as reasonably expect to find a needle in a bottle of hay as satisfaction amongst defeated choirs by whatsoever mouths the solace is tendered.

HOME IS PREFERABLE.

Chicago, I see, is advocated as the venue of the National Eisteddfod of 1893, it being proposed to hold it in connection with the World's Fair. It is stated that there are 300,000 Welsh-speaking persons in the United States. All of these would no doubt hail the migration of the National Eisteddfod with exceeding joy; but in matters like this eisteddfodwyr are nothing if not Conservative. I therefore imagine that they will prefer to assemble in 1893 at coal-begrimed Pontypridd rather than at pig-sticking Chicago.

£25 EACH.

We in Wales have been smiling at the odd turn of events in the matter of the disputed gold prize baton, which, as all readers of my last month's jottings will remember, formed the subject of a County Court action at Carnarvon, the Carnarvon Vocal Union contending that it belonged to them as much as it did to the conductor. His Honour, Sir Horatio Lloyd, has decided that neither the choir nor the conductor has a prior claim, and by his order the precious stick has been sold by auction. Little did I think when I witnessed the Newtown Choir carry it off at Wrexham in 1887 that the baton would have such a chequered and inglorious career. It is probable, however, that we shall again hear of it at this year's Swansea Eisteddfod, an alderman of that borough having secured for £50 what was proved to be intrinsically worth but the exact half. If it is offered at Swansea, the Carnarvon Choir will, I am given to understand, endeavour to take it back to North Wales. What a lively vision does Sir Horatio Lloyd's judgment disclose to us in such a land of competitive choral societies as is Wales. I can picture busy times for lawyers!

NEW CHOIRS.

New choirs have of late weeks been established at Brecon and Aberdare, the latter ostensibly to compete at the Aberdare Eisteddfod on Whit-Monday. Mr. Rees Evans, conductor of the Aberdare Choral Union, is to be the leader. If the sole object of the latter body is the accumulation of prize money, it might as well never have been born. Too many such organisations have sprung into existence in Wales of late years, and, as a rule, they have failed to survive their days of infancy. Nothing but bickerings and heartburnings seem to follow in the wake of purely competitive choirs.

A PROMISING TENOR.

A young tenor of much promise has made a decidedly favourable mark in one of the Cardiff pantomimes. Though only twenty-one years of age, his vocal range is very remarkable, extending from G to B flat. Musical experts have, consequently, been somewhat puzzled whether to class Mr. Ernest E. Parker—for that is the name of the young singer—among the baritones, or tenors. Those who have heard him, however, in some of the delightful melodies of Balfe and others, have no hesitation upon the point: he is undoubtedly a tenor of the purest order. His voice is not powerful, but for sweetness and freshness it would be difficult to match it. It is a pity that Mr. Parker should have taken to the stage so early. It would have been to his decided advantage to have continued for a few years longer under the direction of Professor Stronge of the Guildhall School of Music.

PIRACY WITH A VENGEANCE.

One of the most barefaced instances of literary piracy it is possible to imagine has just been exposed. The fact would find no chronicler in me were it not that in some degree it bears upon music and musicians. Cardiff, I need hardly say, is a large town, and is divided into several parishes. In one of these parishes there stands a Chapel of Ease wherein year in and year out a modest and unassuming young man officiates as harmoniumist—I would say organist did the chapel possess an organ. A four-column essay, not a small part of which was devoted to sounding the praises of this young gentleman, has appeared in the *Parish Magazine*. Will it be credited that the whole of this effusion has been bodily lifted, *verbatim et literatim*, from the Rev. W. Russell's last report upon St. Paul's Cathedral, the remarks appropriate to which noble national structure have been made to do service in fashion most grotesque to the pigmy needs of a diminutive Chapel of Ease in a bye street of Cardiff! The funny part of the business lies in the pompous eulogy heaped upon the young musician at the harmonium. Read this and see:—

Always the same, whether at the more important service at matins and even-song on Sunday, whether at the organ conducting a practice, whether on a week-day evening or Sunday afternoon, or whether he has to accompany an elaborate anthem or merely a simple amen, by his energy and kindness he has succeeded in winning the confidence of the whole choral staff.

And this humbly and in all faith dedicated but a month or two ago to Sir John Stainer, the late, and Dr. Martin, the present organist of St. Paul's Cathedral! That Cardiff young man ought to blush if he doesn't.

NEW WORK BY A WELSH COMPOSER.

During the Christmas holidays Dr. Joseph Parry, of Welsh Opera fame, completed a novel and ambitious new work upon which he has been engaged since the middle of 1889. This, like his oratorio, "Scenes in the Life of Paul," and several other compositions, are keeping company until the time for their production arrives. The new work, it seems, was conceived and composed after a careful study of Dante's *Inferno*, *Letters from Hell*, and a Welsh book—Ellis Wynn's *Bardd Cwsg*. It is entitled "A Tone Poem: a Dream," and is intended for two choirs, full organ, full orchestra, and four brass bands. The details, which I imagine are from the pen of Dr. Parry himself, read somewhat curiously. Let your readers judge:—

FIRST MOVEMENT.

Night, religious meditation and sleep, for orchestra only; this leads into the

SECOND MOVEMENT.

The Dream—Dream Visions of Hell.

Inferno is gradually approached and depicted as follows:— I.—Distant thunder. II.—Lucifer theme. III.—March of goblins. IV.—Moans of lost souls (male victims). Woe! woe! V.—Screams of foul birds. VI.—Louder thunder. Here comes in the organ and the brass band No. 1, back left side of organ. VII.—Lightning showers. VIII.—Lucifer, march of goblins and lightning showers. Here comes in brass band No. 2, back right side of organ, also brass band No. 1. IX.—Moans of lost souls (female victims). Woe! woe! X.—The lower interior regions of hell reached. Enter brass band No. 3, side left of balcony, also bands 1 and 2. XI.—The devils' dance, combined with the victims' prayers. The old tune "Bangor." Woe! O woe! Enter here fourth brass band, side right of balcony. Then following, as a grand climax of this terrible scene, all the full chorus waiting forth in the greatest agony their chorale "Bangor" to the hellish revelry of "The Devils' Dance" by the full orchestra, full organ, and all the full brass bands. XII.—Gradual dying away of the moans of the lost souls. XIII.—Half-awakening; then comes the "Night's meditation theme" leading into the next movement, thus bringing this heartrending tone picture to a close.

THIRD MOVEMENT.

Dream Visions of Heaven.

I.—The organ. II.—Small and large choirs of angels, and the blessed "Holy, Holy, Holy, Lord God Almighty" (Rev. v. 8). III.—March religious, "Hosanna, Hosanna to God in the highest, Glory be to God in the highest." IV.—"Worthy art Thou, our Lord and our God, to receive the glory, the honour, and the power" (Rev. iv. 11), by the elders, etc., male voice. Enter the first brass band. "Hosanna, etc." V.—"We are they who came out of great tribulation, and have washed our robes, and are made white in the blood of the Lamb" (Rev. vii. 14). Full chorus. Enter second brass band. "Hosanna, etc." first and second brass band, the orchestra being continually employed. VI.—The third brass band heralds full chorus of the heavenly choir. "Worthy is the Lamb that was slain to receive the power, and riches, and wisdom, and might, and honour, and glory, and blessing. Worthy, worthy is the Lamb" (Rev. v. 12, 13). VII.—"Hallelujah! Amen! worthy is the Lamb! Hallelujah! Amen!" Enter the fourth brass band. VIII.—Grand Finale. "Hosanna to God in the highest! Glory to God in the highest!" In one grand climax by the full chorus, organ, orchestra, and the four brass bands. IX.—Coda. "Holy! holy! Lord God Almighty!" Also "Amen! Amen!" very softly and devotionally, gradually and faintly dying away, accompanied by the "night" theme, as awakening from this dream, *A Tone Poem*.

To properly depict such scenes Dr. Parry ought to hire a circus. If he does, may I be there to see. I do not fancy, somehow, that his Methodist friends are at all likely to relish the realistic pictures Dr. Parry's vivid imagination has conjured up. They would, methinks, better enjoy themselves at a Cymanfa.

Chinese Music.

MRS. TIMOTHY RICHARD has sent us a copy of a paper on this subject recently read by her before the Literary Society at Tientsin. She speaks of having helped her husband, the Rev. Timothy Richard, ten years ago when he published a work on Chinese music in four volumes. Noticing first the ancient music of the country, which has long been lost, Mrs. Richard explains how, in the eleventh century, a notation equivalent to the tonic sol-fa was adopted, i.e. one based on key-relationship, and containing our seven tones. The original five notes are our doh, ray, me, soh, lah; about these, strange speculations were abroad. They were individually compared to minerals, vegetables, etc. Most of the Chinese airs are founded on this five-note scale. The grown-up Chinese have difficulty in singing well such European tunes as have semitones. Hence the missionaries have adopted for hymns such tunes as "Auld Lang Syne," "Ye Banks and Braes," "There is a happy Land," "I am so glad that Jesus loves me," which are pentatonic. Mrs. Richard (whose address is Tientsin), invites English musicians to compose some attractive hymn-tunes in the pentatonic scale, and present them to the mission. There is no such thing as part-singing in China. When leading the Chinese Christians at worship, on a harmonium, Mrs. Richard recommends that the air only should be played. Otherwise they are utterly confused. The appendix to this interesting paper gives a Chinese modulator extending to four sharps and four flats, and the first four measures of the "Hallelujah Chorus" in staff notation, tonic sol-fa, and Chinese tonic sol-fa. The staff notation is impossible to the Chinese, because they read downwards. Tonic sol-fa can be written this way, and Mrs. Richard adopts the tonic sol-fa time marks, using Chinese letters for the syllables.

Middlesbrough Notes.

SINCE these notes last appeared, musical events have been following each other in quick succession; the first of importance being Mr. Felix Corbett's second ballad concert of the series, which took place in the New Town Hall, 26th December 1890. Although two of the artistes (Madame Antoniette Sterling and Mr. Henry Piercy) were unable to fulfil their engagements owing to indisposition, the concert was an unequivocal success, for Madame Fanny Moody and Mr. Charles Manners are hosts in themselves, and good-naturedly sang some extra songs. Then Miss Grace Damian, at a moment's notice, kindly acted as substitute for Mme. Sterling, and with Miss Janotha as pianiste it may safely be said that any little disappointment at first felt was speedily forgotten. Mme. Fanny Moody was heartily welcomed on her reappearance, and her first few notes at once showed that her voice had lost none of that delightful freshness and purity while increasing in volume of tone. The waltz song, "Poor Wandering One," from the "Pirates of Penzance," was well calculated to display the silvery qualities of the upper register and brilliancy of execution, while Clay's song, "The Sands of Dee," afforded scope for much pathos. It is needless to add that the charming soprano was compelled to respond to several encores. Mr. Charles Manners at once made himself a favourite by his singing of "Nazareth," which was given with dignity, breadth, and even tone, his *sostenuto* being particularly good; he was also heard to great advantage in his other songs, and "In Cellar Cool" was able to display the phenomenal notes in his lower register. Mr. Manners was enthusiastically received, and should he return to Middlesbrough may be assured of a cordial welcome. Miss Grace Damian gave, in a most artistic manner, "Nobil Signor." This lady's voice has increased both in compass, flexibility, and dramatic power, and although she must have been fatigued by the long journey north, sang *con amore* throughout the whole of the evening; her efforts were thoroughly appreciated, and in response to a spontaneous encore the popular contralto sang in an impassioned manner Goring Thomas' "A Summer Night." Miss Janotha's playing created a deep impression, and, although a little cold, is almost unsurpassed for brilliancy and accuracy of *technique*. The talented lady had a flattering reception, and her playing must have been a splendid lesson for several clever young pianistes who were present. Mr. Corbett accompanied with his well-known ability.

During January Mr. Valentine Smith's Opera Company appeared at the New Town Hall for a fortnight in a round of popular operas, which included a revival of Balfe's "Blanche de Nevers."

On 4th February the Annual Police Concert was given in the Town Hall to crowded audiences both afternoon and evening, the Band of the Royal Horse Guards (Blue), under the direction of Mr. C. Godfrey, L.R.A.M., being engaged.

One of the most delightful concerts that has ever taken place in Middlesbrough was the second concert of the season given by the Musical Union, at the Town Hall, 28th January, and for which a gifted trio of artistes had been engaged—Mr. and Mrs. Henschel and Herr Stavenhagen—who made their first appearance in the district. Rarely has such enthusiasm been evoked, and it speaks well for the discrimination of a Middlesbrough audience that such an exceptional treat was so fully recognised, and the privilege of hearing such artistes truly appreciated. The concert was simply perfect throughout. The chorus seemed on its metal, and was quite within the picture, singing with a refinement and finish that must have been most gratifying to the painstaking conductor, Mr. N. Kilburn, Mus. Bac. Cantab. The tenor portion of the choir maintained the improvement that was noticeable at the last concert, but the sopranos should be careful to avoid forcing the notes of the medium register, as the quality thereby is rendered harsh; the suggestion would not be made, but that it is a pity to have the slightest blemish

when part-singing so nearly approaches the ideal as it did at this concert. Mr. and Mrs. Henschel delighted all with their exquisite singing and perfect vocal method, and caused quite a furore in their duets. In their different songs also, whether requiring delicacy of treatment or dramatic force, all were given with such vocal charm and finish that the audience would fain have encored everything. Mr. Henschel was an ideal accompanist of both his wife's and his own songs. Herr Stavenhagen's playing, as was anticipated, roused immense enthusiasm. He appeared to be in his best form, and one could hardly realise that it was the same being who with such delicacy and lightness of touch played Haydn's (now rarely heard) Variations in F minor and then with such marvellous vigour Liszt's Rhapsodie No. 12, and yet all so perfectly legitimate; and how the piano was made to sing! What a lesson in the art of *drawing out the tone*! To most present, Herr Stavenhagen's playing must have been a revelation. It made one long to hear him in a sonata of Beethoven—nothing after all is so completely satisfying as the grand old master's compositions. The visit of Mr. and Mrs. Henschel and Herr Stavenhagen will not easily be forgotten, and should the Musical Union prevail upon them to come again, another crowded audience would undoubtedly greet their efforts.

The last concert of the season of the Musical Union takes place on 15th April, for which Miss Macintyre (who created such enthusiasm last season) has been engaged. The works in rehearsal are "Fair Ellen" (Max Bruch), "Hear my Prayer," and "The Cameronian's Dream" (Hamish MacCunn).

On the 10th of February a clever young violinist, Mr. Arthur Wilson, who has lately settled in the district, played at the Town Hall before a crowded audience, and created a distinctly favourable impression. With fitting opportunity, the young artist ought to take a high position in the musical world.

Toronto Musical Degrees.

IN view of the comments that are being made in connection with the discontinuance of the issue of these degrees, it is desirable to quote at length the resolution of the Corporation of Trinity College, Toronto, passed at its meeting on 24th January, in which the decision in question is contained:—

"Moved by the Chancellor, seconded by the Chief Justice of Ontario, and resolved: That the unexpected opposition to the granting of musical degrees in England by this University, induces the Corporation to consider its position in reference to this subject. In perfect good faith, with full confidence in its rights so to exercise its chartered powers, believing that the course would supply a then existing want, and with scrupulous provision for the insistence on a high standard of musical proficiency, the University has for several years granted such degrees after rigid examination of candidates. The University has been surprised at the unexpected attack, and can justly complain of the tone and spirit in which it has been conducted. A grave misconception of the motives actuating the authorities of the University, and a hasty assumption of illegality have characterised this opposition. The opinion of Sir Horace Davey, Q.C., and Mr. Francis Gore may be referred to on the legal aspects of the case, and the opinion of the Colonial Secretary as to the question of good faith. The University is most anxious to remove all possible grounds of misconception in the public mind as to its proceedings, especially in the minds of its numerous friends in England, some of whom may possibly only hear one side of the controversy, and remain unacquainted with the answer. At the very beginning of this controversy, the University expressed its willingness to co-operate in any way for a settlement of the legal question. No attempt to procure such a settlement has been made, although sufficient time has elapsed for such a proceeding. Under all the peculiar circumstances of the case, feeling that the exercise of the right to grant musical degrees abroad is of small moment to this University when weighed against the risk of misconception and doubt among friends and the continued unfriendly criticism of opponents, and having vindicated the legality of its degrees, the action of its examiners, and the rights of its graduates, it is resolved not to receive any matriculants in England after the expiration of the current year ending on the 1st day of February 1891."

Music in Nottingham.

THE second of the tenth series of admirably arranged drawing-room concerts took place on Thursday, 5th February. The Albert Hall was, as usual, most tastefully decorated, plants and flowers being very effectively employed. There was a large and brilliant audience. The artistes were Herr and Frau Stavenhagen, and Mr. Leo Stern (violincello).

The following programme was given:—

Sonata in A major (for piano and cello),	Beethoven.
Songs { (a) "Es blinkt der Thau,"	Robinson.
(b) "Feldensamkeit,"	Brahms.
(c) "Junge Liebe,"	Brahms.
Piano Solos { Impromptu in A flat,	Schubert.
Nocturne in F,	Chopin.
Polonaise in A flat,	Chopin.
Cello Solos { Andante from 3rd Concerto,	Gottschalk.
Tarantelle,	Stern.
Song, "Dich theure Halle" (Tannhäuser),	Wagner.
Transcriptions { (a) "Isoldens Liebestod,"	Wagner-Liszt.
for Piano { (b) "Erliking,"	Schubert-Liszt.

In the sonata, both performers gave a fine example of *ensemble* playing—Mr. Stern's fine tone being heard to great advantage. Herr Stavenhagen's great powers are now well known, but special mention may be made of his poetical and highly original reading of Chopin's Nocturne in F, which was quite a revelation. Why will not the generality of pianists take a lesson from Stavenhagen in the treatment of *tempo rubato*? He is one of the very few Chopin players who, while taking sufficient latitude in this respect, never falls into the common error of spoiling the music of the most poetical of all composers for the piano, by playing it in jerky and spasmodic fashion—the fault arising from an entire misconception of the meaning of *Rubato*.

Stavenhagen's rendering of the two transcriptions is beyond all praise; he converts the piano into an orchestra (as to effect), and by perfectly legitimate means. For an encore he gave Liszt's 13th Rhapsodie as only he can play it. As in the case of the 12th Rhapsodie, he plays an unpublished new version from the Abbe's own pen.

Frau Stavenhagen gave a most artistic rendering of the several songs; her style (which is thoroughly German) is sympathetic and dramatic. After repeated recalls for her singing of "Dich theure Halle," she gave Grieg's "Ich liebe Dich."

Mr. Leo Stern is a perfect artist on his instrument, and created a great impression by his grand breadth of tone and perfect phrasing. His brilliant Tarantelle, and the Mazourka which he played in answer to an encore, prove him to be a composer for his instrument of no mean order.

The committee who manage these concerts are to be congratulated on the great attractions which they provide for the subscribers.

Mr. Lamborn Cock.

AN interesting link between the present and the past of musical life in London was broken, on the 30th ult., by the death of Mr. James Lamborn Cock. The deceased gentleman entered upon his career as a music publisher more than seventy years ago—that is to say, in 1820. During the long intervening period he was the means of issuing to the public many well-known works, such as Henry Smart's cantatas, etc., Mr. Cousins' "Gideon," Sir J. Benedict's "Undine" and "St. Cecilia," Sterndale Bennett's "May Queen" and "Woman of Samaria," together with compositions by John Francis Barnett, Walter Macfarren, and others. Mr. Lamborn Cock was at one time connected with the famous Antient Concerts, and for a long series of years took an active interest in the Royal Academy of Music, of which institution he became honorary treasurer in 1868, holding the post until within a few days of his death. Singularly enough, a formal expression of gratitude and regret from the committee of the Academy reached Mr. Cock's residence an hour after he had gone beyond the reach of human sympathy. The deceased was generally esteemed, and is now as widely mourned.

Newcastle-upon-Tyne Notes.

THE members of the Newcastle Amateur Choral Society gave their invitation concert in the Town Hall on 15th January, at which they gave a recital of Sir Julius Benedict's opera, "The Lily of Killarney," Mr. James McCallum conducting. There was a large audience. The soloists were Misses Blanch Powell, Bolko, Taylor, and Sneath, and Messrs. Cuthbert Blacow, Chas. Bevan, T. L. Campion, and Campbell Bishop, all of whom were more or less successful. There is still room, however, for improvement in the choir, who do not pay sufficient attention to expression. There was a full orchestra, with Mr. J. H. Beers as leader.

On Wednesday, 28th January, Herr and Frau Stavenhagen gave a pianoforte and vocal recital, in the New Assembly Rooms, before a very large and representative audience. The following was the programme:—

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|-------------------------------------------|-----------------|
| (1) Sonata in A flat, Op. 110, | Beethoven. |
| (2) Songs—(a) "Ständchen," | Stavenhagen. |
| (b) Abendstimmung, | Grieg. |
| (c) "Ich liebe dich," | Grieg. |
| (d) "Mädchen und Schmetterling," | D. Albert. |
| (3) (a) Impromptu, A flat, | Schubert. |
| (b) Menuett, B minor, | Schubert. |
| (c) Nocturne, | Chopin. |
| (d) Polonaise, A flat, | Chopin. |
| (4) Songs—(a) "Loese Himmel meine Seele," | Lassen. |
| (b) "Es blinkt der Thau," | Rubinstein. |
| (c) "Feldensamkeit," | Brahms. |
| (d) "Junge Liebe," | Brahms. |
| (5) (a) "Isolden's Liebestod," | Wagner-Liszt. |
| (b) "Erlkönig," | Schubert-Liszt. |

This was one of the greatest musical treats that we have experienced in Newcastle. Every item on the programme was particularly enjoyable. In his rendering of Beethoven he seems to have grasped fully the composer's intentions and spirit, which is seldom the case with some of our greatest pianists, who pay more attention to technique. His reading of Schubert, and also of Chopin, was delightful, the Polonaise being encored so heartily that Herr Stavenhagen responded, giving a "Pastorale" written by himself many years ago. The rendering of Liszt's transcription of Schubert's splendid song, the "Erlking," was simply glorious. We had the privilege of hearing Paderewski perform this a few weeks ago, and therefore were quite prepared for an extraordinary rendering of it. Herr Stavenhagen received quite an ovation after it, giving as an encore the Paganini-Liszt Study, which, I think, he played when he was here before.

Of Frau Stavenhagen I can only speak in equal terms of admiration and praise. She possesses a voice of excellent quality and good compass. She sang her songs charmingly, and with particularly good taste, repeating Brahms' "Junge Liebe" in response to a very decided encore. We look forward with great interest to their next visit, which we hope will not be far distant. Messrs. Hirschmann & Co. deserve every praise for their excellent catering. They are doing an immense deal of good in cultivating a sound musical taste in the public by so often bringing great exponents of the "divine art" to Newcastle, and it is certainly gratifying to see them rewarded for their exertions. It is a remarkable fact that a few years ago pianoforte recitals were very poorly attended. Whereas now it is difficult to obtain a seat without going very early.

On Wednesday evening, 4th February, Mr. J. H. Beers gave his last Chamber Concert for the season, in the New Assembly Rooms, before a very large and enthusiastic audience, the following being the programme:—

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| Trio for Strings, Op. 9, No. 3, | Beethoven. |
| Songs—(a) "Das Alte lied," | Grieg. |
| (b) "Jäger lied," | Grieg. |
| Violin Solo— | Wieniawski. |
| "Legende," | Wieniawski. |
| Songs—(a) "Afternoon in February," | Haakman. |
| (b) "The Night has a Thousand Eyes," | Cover. |
| Sonata for Piano and Violin, Op. 45, | Grieg. |
| Duet— | Grieg. |
| "The Wings of a Dove," | Michael Watson. |
| Quartet for Piano and Strings, Op 38, | Rheinberger. |

This was, perhaps, the most enjoyable one of the series, the instrumental portion of the programme being particularly good. Of the Beethoven trio the Adagio and the Scherzo movements, which were really well played by Messrs. J. H. Beers (violin), J. H. Hill (viola), and S. H. Beer (cello), were the most appreciated. The Rheinberger Quartet—in which the above-named gentlemen were joined by Mr. J. M. Preston at the piano—was most enjoyable. It is a very tuneful work, and was thoroughly well performed—Mr. Preston, in particular, if I may individualise, being exceptionally good at the pianoforte.

Of Mr. Beers' solo it is needless to say much, for in this and in the Grieg sonata, in which he was joined by Mr. Preston, he even surpassed himself.

As I have said before, we are very proud indeed in Newcastle to possess such good musicians, which is evidenced by the increasing popularity of these concerts. The vocalists were Miss Mimi Beers and Mr. C. S. Terry. Miss Beers has a beautiful contralto voice, and sings like an artiste. Mr. Terry was rather nervous, but sang with good taste. The whole concert was a great success, and most enjoyable. Mr. Beers intends recommending his next series in the autumn.

Mr. Valentine Smith and his Opera Company have been giving us a three weeks' season of Grand Opera in the Town Hall, commencing Monday, 26th January, and ending 14th February. There have been large and enthusiastic audiences every night, and the visit has been in every way a success. The principal operas performed were "Il Trovatore," "Maritana," "Martha," "Blanche de Nevers," and the "Bohemian Girl." Of these the most interesting was "Blanche de Nevers" (Balfé), which was very well performed, with the exception of the orchestration, which was rather shaky. This is a pity, as it is one of the strongest points of the whole work. Mr. Smith appeared nightly; the "Hero Tenor," as the Continental papers term him, being in excellent form and quite a host in himself. Of his company, particular mention may be made of Madame Lennox, Mdle. Sinico, Miss Sass, Miss St. Bride, and Miss Therese Gilbert, Messrs. Kneal Campbell and Campbell Bishop. Miss Sinico possesses a very sweet soprano voice and a pleasing stage presence. Mr. Smith should be congratulated upon his very successful season in Newcastle.

An amateur performance of "H.M.S. Pinafore" was given by the members of the Northern Amateur Thespian Society, in aid of the funds of the Aged Female Society, on Monday, 9th February, in Ginnet's Circus, Newcastle. There was a crowded audience in spite of the size of the auditorium. The performance was an excellent one, greatly above the average of amateur performances, being free from the usual hitches one generally meets with. Of those taking part, particular mention may be made of Miss Lillian Chubb, who gave a good rendering of the part of Josephine, and also of Miss Ernestine Edgcombe, who, as Buttercup, sang very sweetly. Miss Carita Lorraine filled the part of First Cousin in a very happy manner. Mr. Douglas Chubb was an excellent Captain. The other members all being good. The chorus was composed of several Newcastle young ladies, who not only looked very charming, but sang very sweetly. Altogether it was an excellent performance, and reflected great credit upon those taking part in it.

The Antigone Choir has been revived, and purpose giving two performances of Mendelssohn's work, on 2nd and 3rd April, under the baton of Dr. Wm. Rea.

On Tuesday, 17th February, the wonderful young cellist, Master Jean Gerardy, is to appear at a concert in the New Assembly Rooms, and on the following Monday (23rd February) Dr. Rea will give a concert, consisting of gems from the oratorios, in the Town Hall. The principal vocalists will be Miss Clara Leighton, and Messrs. Bantock Pierpoint and Fred. Mace. Dr. Rea also announces an Easter performance of the "Creation."

The Newcastle Amateur Vocal Society have under rehearsal Dr. Hubert Parry's "Ode on St. Cecilia's Day" for their next concert. F. T.

It is stated in the German papers that Franchetti, the composer of "Asrael," has lost his reason, and has been consigned to a lunatic asylum.

Music in Leicester.

[FROM OUR SPECIAL CORRESPONDENT.]

THE Philharmonic Society, under the musical directorship of Mr. J. Herbert Marshall, gave a grand operatic recital of Gounod's "Faust" at the Temperance Hall on Tuesday, 10th February. Through the indisposition of Mr. Edward Lloyd, Faust, and Miss Grace Damian, Siebel, the cast had to be reconstructed at the last minute.

THE Leicester Orchestral Union gave a grand concert of orchestral music at the Temperance Hall on the 30th ult.

THE members of the Stoney Gate Musical Society gave an excellent entertainment at Clarendon Park on 5th February. The hall was very crowded. The programme, consisting of vocal and instrumental music—was excellently rendered, and thoroughly enjoyed by an appreciative and critical audience. Mr. E. H. Jones efficiently conducted.

MELTON MOWBRAY.—The 22nd annual concert took place at the Corn Exchange on 6th February. There was an unusually large attendance; the Countess of Wilton, Lady Grant, the Hon. Mrs. Stirling, and others taking part in a highly attractive and varied programme of vocal and instrumental music.

ON 5th February a largely attended and most successful concert took place at St. Mark's; the best local vocalists and instrumentalists took part, and the concert proved very enjoyable. A large sum as the result of the entertainment will be handed over for local charities.

FROM the Leicester district seven candidates presented themselves to the examiners—Messrs. H. B. Ellis, C. Hancock, and Harry Löhr—of whom three were chosen to go on to the next stage, i.e. an examination at the Royal College of Music itself. The three selected to compete for the scholarships are—Miss Leah Clayton, Belgrave, Mr. J. A. Colledge, Leicester, vocalists, and Miss Rose, Leicester, pianist.

THE Leicester Co-operative Musical Society gave a concert at their hall on 7th February. The hall was well filled, many items on the lengthy programme being repeatedly encored.

OAKHAM.—On 10th February, Mr. H. Nicholson, organist and music master, took his annual benefit at the Agricultural Hall. There was a large audience, including the Earl and Countess of Gainsborough, Lord Churchill, Lady Sybil Tollemache, etc. The artistes engaged in the concert were—Miss Delves-Yates (soprano), Miss Lillian Delves-Yates (contralto), Miss Alice Mary Smith (solo harpist), Mr. H. E. Noble (bass), Herr Fricker (solo violinist), and Mr. H. Nicholson (pianoforte).

THE ROYAL OPERA HOUSE.—The Carl Rosa "Carmen" Opera Company fulfilled an important and highly successful engagement here during the week 9th to 14th February, filling the Opera House to its utmost capacity. The operas produced were—"Carmen," three times—with Madame Marie Roze, Carmen, and Mr. Durward Lely, Jose; "Bohemian Girl," Arline, Miss Amy Sherwin; "Faust," Margarita, Miss Amy Sherwin; "Il Trovatore," Leonora, Madame Marie Roze.

At Ashby on Thursday, 12th February, the popular Miss Annie Smedley was accorded a voluntary benefit concert on the occasion of her departure for South Africa. The Ashby Musical Society had the management of the concert, which proved highly successful. The programme consisted of vocal and instrumental music, in which Miss Smedley took a prominent part. A heavy purse—the proceeds of the entertainment—was presented to her.

TEMPERANCE HALL.—Mr. J. Addison Adcock gave his third popular concert (fifth annual series) on Saturday, 21st February. The vocalists taking part were Miss Maggie Rushton and Miss Marie Hicton; the Oxford Street Prize Choir (Mr. H. Blaksley, conductor); grand orchestra, 120 performers—solo piccolo, Mr. W. Armstrong; solo saxophone, Mr. E. Gamble (Fantasia, with variations, and "Hope told a Flattering Tale"); accompanists, Mr. W. W. Waddington and Mr. H. Williams. The manager and conductor was Mr. J. Addison Adcock.

Foreign Notes.

MADAME PATTI's concert, in Berlin, on the 8th of February, was a great success, but the experiences of the next morning were so disagreeable that the great singer left that town at once. The following account of an interview with Madame Patti in Paris on the 9th is taken from a daily paper:—

It seems that Herr Zette, a well-known impresario, met Madame Patti in London some time ago, and endeavoured to arrange terms for a series of concerts at which she was to sing in St. Petersburg. The negotiations were, however, broken off for several reasons, the most important of which was the failure of Herr Zette to produce the stipulated preliminary deposit. Meanwhile another contract was entered into with Herr Wolff, of Berlin, for two concerts to be given there on the 6th and 8th inst. Finding, however, that the state of her health would not justify her in fulfilling both engagements, Madame Patti wrote to Herr Wolff from Paris requesting him to postpone the concerts for two days, so that they should take place on the 8th and 10th, instead of the 6th and 8th. It was found impossible to arrange for a concert on the 10th, and it was in the end decided that only one should be given. Signor Nicolini, Madame Patti's husband, accordingly left for Berlin to make the necessary preparations in accordance with that arrangement. A day or two before the date of the concert it came to the knowledge of Madame Patti and her friends that Herr Zette had come to Berlin from St. Petersburg with the object of endeavouring, not only to seize Madame Patti's costumes, jewels, and other effects, but also to prevent her from singing at all in the German capital. This intention was frustrated by the merest chance, Herr Zette being unable to procure in time the 1000 marks which it was necessary for him to pay into Court, as caution money, before he could obtain an order for the distraint of the singer's effects. The concert therefore took place as announced. On the following morning the writ was served on Madame Patti, and six or seven men were posted outside the hotel to give effect to it if necessary. The amount demanded was £420. This sum Madame Patti was unable there and then to pay, as she had on the previous evening handed over to Messrs. Rothschild the major part of the proceeds of the concert, being afraid to carry so large a sum about with her. Her Berlin agent (Herr Wolff) fortunately came to her rescue, and by immediately paying into Court the £420 saved her from the inconvenience of having her boxes seized by the Sheriff's officers. Madame Patti left Berlin the same evening, travelling straight through to Paris. She is extremely indignant at the treatment to which she was subjected by Herr Zette. It is, she added, her intention to prosecute Herr Zette for illegally distraining her effects.

A COMMITTEE has been formed in Berlin, with the names of Joachim, Blumner, and Bargiel at its head, for the purpose of erecting a monument to Mozart. This idea has widened into something worthy of the capital of Germany. The monument is to be erected to the memory of the three great Germans, Haydn, Mozart, and Beethoven, and is to be placed among the trees of the *Thiergarten*.

FORTY-FIVE operas were given at the Berlin Opera House last year. Nine operas of Wagner claimed sixty-six evenings. "Lohengrin" was given twenty-one times, "Tannhäuser" twenty times. To Verdi were allotted twenty-six evenings, five of his works being performed, "Othello" twenty-two times. Weber follows on the list with three operas, which took up twenty-four evenings ("Oberon" was performed eighteen times). Mozart is represented by four operas, and Meyerbeer by three, Nessler and Flotow by two, while only one work by each of the following composers was given: Bizet, Reinthaler, Kreutzer, Nicolai, Beethoven, Auber, Gluck, H. Hofmann, Lortzing, Thomas, Brüll, Marschner, Ponchielli, Donizetti, Goldmark, Gounod, and Rossini.

By the death of Wilhelm Taubert, Germany has lost one of the most important of the old school of musicians. Carl Gottfried Wilhelm Taubert was born on the 23d March 1811, and was thus close upon 80 years of age. He was the son of a Berlin musician, and received his musical education in that city, Ludwig Berger and Bernhard Klein having been his masters in piano and composition. He also attended the Berlin University from 1827 till 1830. His first public appearance as a pianist took place in 1831, and he was very soon afterwards appointed accompanist to the Court Concerts. Before he was twenty-one he had brought out his first opera, "Die Kirmess." Elected member of the Academy of Arts in 1834, he

was appointed Music Director of the Royal Opera in 1842, and Court Kapellmeister in 1845. In 1869 he retired from this position, and since then has conducted the Court Concerts for many years. His works are numerous and varied, comprising six operas, "Die Kirmess" (1832), "Der Zigeuner" (1834), "Marquis und Dieb" (1842), "Joggeli" (1853), "Macbeth" (1857), and "Cesario" (1874); three symphonies, three string quartets, two trios for piano and strings, six sonatas for piano and violin, six sonatas for piano solo, incidental music to eight dramas (of which "The Tempest" is one), four cantatas, nearly three hundred songs, etc. etc. He was very decidedly conservative in his ideas, having no leaning whatever towards the modern schools of composition. He is best known in England by his songs, especially the beautiful *Kinderlieder*.

THE *Allgemeine Musik Zeitung* warmly welcomes a new song-writer from Denmark, who has published two volumes of songs lately. Lange-Müller's work is described as masterly and interesting in form, and his melodies are said to be original and charming, besides being well laid for the voice.

EMIL BLAUVAERT, the celebrated Belgian baritone, died suddenly on the 3rd of February, aged 48 years.

ENCOURAGED by the success of his first tour, Lamoureux has announced a new series of concerts in Holland and Belgium, early in April.

TOO MUCH OF A GOOD THING.—At the Theatre-Royal of Anvers, one Sunday in January, three operas were given, "The Barber of Seville," "Le Sourd," and "Les Dragons de Villars"—ten acts in all. By the end of the evening we are told that several serious cases of hydrophobia manifested themselves among the members of the orchestra. The effect upon the audience is not mentioned.

THE Municipal Council of Osnabrück, where Lortzing lived for some years, as comedian, singer, and composer, have resolved to place a tablet, with a suitable inscription, on the front of the house which he inhabited. The Osnabrück Theatre will give a gala performance in aid of this project, "Hans Sachs" being the opera selected.

MASKOWSKI, the conductor of the Breslau Orchestral Society, has definitely declined to accept the position of Director of the Frankfort Museums-Konzerte.

THE Wagner Concerts given in Milan by the Scala Orchestra, conducted by Herr Felix Mottl, of Carlsruhe, created great enthusiasm. The overture to the "Flying Dutchman," "Siegfried's Rheinfahrt," "Siegfried-Idyll," "Isolde's Liebestod," and indeed all the pieces performed, were received with unbounded applause, and the audience insisted on several encores. Mottl was presented with a silver baton by the members of the orchestra, who also escorted him to the station on his departure, and as the train began to move off, begged him to "come back soon!"

HERMANN GURA, the son of the well-known singer, has made his first appearance on the Weimar stage, where he created a very favourable impression. He is only twenty years of age, so that his voice is not yet fully matured and developed, but it is said to be very like that of his father Eugen Gura; and he is said to possess great dramatic power. A brilliant future is foretold for him.

A NEW music society has been started in New York, under the name of the "Manuscript Society," for the performance of unpublished works by American composers. It is hoped that the interest of the public may be aroused, and that the successful writers may be encouraged to further efforts, and the unsuccessful—convinced that their productions are not worth publishing?

MONUMENTS in memory of Christopher Columbus are to be erected at Rome and at Genoa next year. Morlacchi's opera, "Cristoforo Colombo," which first appeared in 1828, will be produced in honour of the great discoverer.

TWO new Spanish operas are announced for representation in Madrid, "Irene d'Otranto," by Serrano, and "Naquel," by Santamaria.

SIGNOR VIANESI is about to sever his connection with the Académie Nationale. His services have been secured by the Italian Opera at St. Petersburg, and from thence he will act as conductor to the Abbey Orchestra during the American tour of the brothers De Reszke.

THE Keeper of the Records at Weimar, Dr. Burkhardt, has finished an interesting work entitled *Das Repertoire des Weimarer Theaters unter Goethes Leitung, 1791-1817*. It supplies valuable materials for the study of Goethe's activity as stage-manager.

So many reports have been spread about concerning Boito's new opera "Nerone," that it is satisfactory at least to have something authentic about the matter. At a dinner given at Milan, at which both Verdi and Boito were present, Boito assured M. Ricordi, the well-known publisher, that by far the greater part of the opera on the subject of "Nero" was already written, and that he had wholly finished the first, third, fourth, and fifth acts. The second act had yet to be done, but he hoped and fully intended that the complete work should be ready for performance in Milan early in 1892. It is, however, highly improbable that it will then be produced, particularly if Verdi's opera is finished about that period. For Verdi and Boito to clash would be a pity, and Boito would be the first to give way. It is, however, at any rate, satisfactory to learn that the composer of "Mefistofele" has resolved not to deserve the reproach of being a "single-speeched Hamilton."

FURTHER reports concerning successful stage performances of Liszt's oratorio, "St. Elizabeth," continue to reach us. The work has recently been given in Prague, where it created a profound impression.

THE approaching centenary festival of Grillparzer's birth, for which great preparations are being made at Vienna, will be distinguished by an interesting musical feature. On 26th March, 1828, Beethoven's friends sang at his grave to the tune of a "Posammen-Aequale," composed by him in 1812, a dirge by Grillparzer called "Am Sarge Beethoven's." The music, first published in 1829 with Grillparzer's words, was subsequently quite forgotten until it was included, in 1888, in Mandyczewski's edition of Beethoven's works; so that when the "Aequale" is performed at the Grillparzerfeier by the Vienna Männergesangsverein, it will constitute a most interesting revival.

THE Sing Akademie of Berlin will next May celebrate the centenary of its foundation, by Carl F. C. Fasch, player of the cembalo to Frederick the Great of Prussia. The Sing Akademie was the forerunner of nearly all the existing choirs of Germany. At first the choir was a small one, it consisting of only twenty-one members—that is to say, seven each of sopranos and tenors, five altos, and eight basses; rather a curious balance of voices, by the way. The meetings were held in a private house, and, indeed, public performances did not take place until after Fasch's death in 1800, when the conductorship of the society passed to his pupil, Zelter. In 1827 the Sing Akademie erected a concert hall for itself, which is said to be the best in Berlin, though the best is not particularly good. Among the works which the society has produced are a sixteen-part Mass by its founder, Fasch, to be sung without accompaniment; "Judas Maccabeus" (in 1795), the first oratorio of Handel's it had sung; and, in 1829, Bach's "St. Matthew" Passion, under Mendelssohn's direction. Mendelssohn was, however, never the titular con-

ductor of the society, Zelter having been succeeded by Rungenhagen, who died in 1851, and was followed by August Grell, who, owing to increasing age and infirmities, resigned the post, in 1876, to Martin Blummer, its present incumbent. Mr. Blummer has, for the centenary, composed a "Solemn Cantata," for soloists, chorus, and orchestra, and at the concert will also be performed a composition by each of his predecessors as conductor of the society.

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IMMERMANN'S village tale, "Der Oberhof," has been turned into an opera. Herr K. F. Schwab, of the Stuttgart Hof-theatre, has composed the music, and Messrs. Kiddisch and Karsten have written the libretto. The opera will consist of five acts.

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BÜLOW does not propose to produce any works of Liszt this season at the Berlin Philharmonic Concerts, following in this respect his former plan. The prospectus mentions four Beethoven Symphonies—C minor, F major, B flat major, and C major. Schumann's first Symphony and Schubert's Unfinished (B minor), as well as a Haydn and a Mozart Symphony, are announced. Furthermore, we find Mendelssohn's "Schottische," Raff's "Leonore," and Brahms' C minor, and a new one (name withheld) promised. Novelties are also to be heard, among them Dvorák's fourth Symphony in E major, Richard Strauss' Symphonic Poem "Tod und Verklärung," an orchestra Serenade by Robert Kahn, a Rhapsodie by Svendsen, orchestral, and compositions by Rubinstein, Goldmark, Saint-Saëns, Lalo, and Massenet. Wagner will be represented by various *Vorspiele*—those from "Parsifal," "Lohengrin," and "Tristan," and the overture of "The Flying Dutchman," as well as the "Faust."

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THE fifth part of Edward Hanslick's *Modern Opera* has been published by Paetel, of Berlin. It contains essays upon Wagner's opera "Die Feen," his symphony, and his correspondence with Liszt, as well as a variety of articles on Brahms and others.

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A VERY curious commemorative festival has been held at Rappoltsweiler, in Alsace, the occasion being the 500th anniversary of the institution of the "Pfeiffertag," or Pipers' Day, in accordance with which the members of the Guild of Pipers—i.e. musicians—appertaining to Upper Alsace had to meet annually on the 8th September, at the town in question, to pay tithes to their feudal lord (called the "Geigerkönig," or Fiddlers' King), to settle existing disputes within the guild, and to generally keep themselves in evidence, during their sojourn in the town, by lively processions. It appears that the last revival of this ancient custom took place in 1789, and on the present commemorative occasion there was an exact reproduction of all its ceremonial details. Once more the worthy "pipers" paraded the town in their costumes as of old; there was an appropriate historical performance at the theatre, and there was likewise, we may venture to assert, inward rejoicing on the part of the local musical fraternity that, although the profession still flourishes, the "tithes" have been long since abolished.

An Irish Contralto.

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IT appears strange that when Brussels, and indeed the Belgian musical world, is ringing with the praises of Mdlle. Hélène Maurelli, who has just made her *début* in "Siegfried," that her signal success remains unnoticed in her native land; for, astonishing as it may sound, the young contralto is by birth and parentage (on her mother's side) an Irishwoman. Not much more than twenty-five years ago Professor C. L. Nono left his native town of Roulters, in Flanders, and, crossing over to Ireland, settled in Ennis, County Clare, where he received an appointment as organist, which he still retains. A short time after his arrival he visited Liverpool, and there married Miss Ellen

Byrne, a member of a Wexford family, formerly known as the O'Byrnes. Helen was the third daughter of this marriage, and, like each member of the Nono family (ten in number), exhibited at an early age an extraordinary musical talent, which, under her father's skilful instruction, was carefully developed, particularly in the art of reading vocal and instrumental music at sight. When Helen was twelve years of age she was sent to a Belgian convent school, where she speedily acquired the French language, and continued her musical studies. During one of her vacations, when only about fourteen years old, her father conducted an amateur performance of "Pinafore" in Limerick, when his eldest daughter played the part of Josephine; Helen's representation of Little Buttercup literally taking the house by storm. She left the Belgian convent when about seventeen, and went to stay with some relatives in Liverpool. While there she had an opportunity of hearing Madame Lemmens-Sherrington sing, which fired her with a great ambition, and emboldened her to present herself alone and without introduction to the popular vocalist to beg her interest and the promise of being taken into her class in the Brussels Conservatoire, if other details could be satisfactorily arranged. Those who are acquainted with Madame Lemmens-Sherrington will easily realise how kindly at once she sympathised with the young girl's longings, and, perceiving the possession of a great vocal gift, she aided Helen so powerfully that she was speedily received as a student into the Conservatoire, her father's Belgian nationality entitling her to all the free privileges. Her progress was quite phenomenal, and at the expiration of eight months the Council decided to waive the rule prohibiting students from competing for scholarships unless they had completed a year's course of study. The result of this decision was that Helen Nono carried off the first scholarship of £50 per annum for three years. The following year she received a second prize, and the third year the *premier prix* for Italian vocal music, which is regarded as the "Blue Ribbon" of the Brussels Conservatoire. Being anxious to sing in grand opera, she made her way to Paris; but, owing to lack of influential friends and interest, she was not successful, only obtaining some engagements to sing at the Lyrique. It was at this time that, acting by the advice of some musical authorities, she assumed the more euphonious name of Hélène Maurelli, a title which was just beginning to make itself pleasingly associated with the rôles of Azucena and Nancy, when the opening for which the young cantatrice had been yearning presented itself. The managers of the Theatre de la Mounaie, Brussels, having heard rumours of her magnificent voice and histrionic talent, opened negotiations with her which speedily resulted in an engagement. According to the usual custom that obtains in Brussels, when a new singer is to appear, the utmost secrecy was observed about Mdlle. Maurelli, and many opinions were hazarded as to her merits and likely success; but MM. Stouman and Calabresi kept their counsel, and smiled placidly at all the hints and attempts to "draw" them, so when the new contralto as "Erda" (Siegfried) appeared, and in the first few bars completely "took" her audience, the triumph of the management was supreme. They had, indeed, secured a *rara avis*. To a rich, powerful contralto, compassing more than three octaves, Hélène Maurelli unites a perfect enunciation and marvellous dramatic power. Her face is handsome and striking, and her figure has been termed "Wagneresque" by French and Belgian critics. In her poses and intonation many find a strong resemblance to Ellen Terry. Rumour assigns several new characters in which the young vocalist will soon be heard; and, meantime, her long and earnestly sought success has been won, and on the boards of the Mounaie Theatre the Irish contralto's triumph has been achieved amid enthusiastic applause, in which Royalty itself has not been slow to show its gracious approval.

His Royal Highness the Duke of Edinburgh has been graciously pleased to become patron of the Westminster Orchestral Society, which was founded in 1885 for the culture of high-class music, and particularly of works by British composers.

Accidentals.

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IT has now been decided that there shall be no spring season of Italian Opera at Covent Garden, but that the regular grand season shall commence about a month earlier than usual. Although the contract has not yet been signed, arrangements have practically been concluded for the engagement of Madame Albani, who, with Mdlles. Giulia and Sofia Ravogli, and MM. Perotti and Maurel, will secede from Signor Lago to Mr. Harris. Signor Lago, however, still stands a very fair chance, particularly if he can secure "Otello" and Her Majesty's Theatre. Mr. Harris will fill up time at the Royal Italian Opera in various ways. There will probably be some Saturday Evening Promenade Concerts, and at least four performances of standard oratorios. The regular subscription performances, six of which will be given every week, will commence on May 2nd, when Messrs. J. and E. de Reszke will return from Russia. In the course of the season it is understood that Mr. Edouard de Reszke will appear in the titular part of "Mcristofele," and that Mr. Jean de Reszke will add to his repertory either "Siegfried" or "Die Walküre."

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AT the usual meeting of the Edinburgh University Court, the Draft Ordinances Committee submitted a draft ordinance for instituting a Faculty of Music in the University, and for granting degrees therein. The ordinance was finally approved and passed, and instructions were given that it should be sent to the Commissioners.

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MR. SAMSON FOX has given another thousand pounds to the Royal College of Music, to decorate the entrance hall with marble and mosaic.

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MR. ELLIOT STOCK has published a little Essay entitled "Hymns and their Associations," by Frances Gaisford. The authoress, without any attempt at criticism, has brought together some of the stories relating to the genesis of favourite hymns. "Hymns," she says, "are the lamps of the Church, set to illumine its story in every generation." The book will make a welcome present.

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HISTORY is repeating itself at Covent Garden Theatre during the present Lent. Nearly 160 years have passed since Handel took possession of the then newly-rebuilt house, for the purpose of opera, and varied his work during the penitential season by performing oratorios, which his aristocratic rivals at the King's Theatre could not pretend to emulate. The Lenten oratorios thus founded, continued down to a comparatively recent period, but for long had only a nominal connection with the "sacred epic." Mr. Augustus Harris now is going back to the primitive Handelian custom, and between February 14th and March 7th will have given four performances of oratorio—"Elijah," "Messiah," "Creation," "Judas Maccabeus,"—under the direction of Mr. Randegger, and on a grand scale. Mendelssohn's masterpiece led the way on February 14th, when Miss Anna Williams, Mr. E. Lloyd, and Mr. Watkin Mills took part. The responsible task of forming and training a numerous chorus was entrusted to Mr. Steadman, around whom a large number of amateurs connected with the Royal Choral Society and the late Novello Concerts gathered.

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"LYRA ECCLESIASTICA," the Dublin organ of Roman Catholic Church music will in future be edited by the Rev. H. Bewehrung, Professor of Ecclesiastical Music in St. Patrick's College, Maynooth, instead of by Mr. Joseph Seymour.

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THE Duchess of Northumberland, who has lately died at an advanced age, was an earnest friend and patron of Ciro Pinsuti. She was the daughter of Mr.

Drummond the banker, and there is a pretty story that years ago Mr. Drummond's carriage ran over and lamed an Italian boy in the streets of Florence: that the boy was educated by Mr. Drummond, and became known as *Ciro Pinsuti*. This story, however, the Duchess characterised, in a letter written at the time of Pinsuti's death, as "a pure invention." There is no question, however, that Mr. Drummond took Pinsuti up and introduced him to the county families in Northumberland, thus creating for him a professional career.

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M. LAMOUREUX has very wisely relinquished his intention of coming to London in the summer to give orchestral concerts. The original very extraordinary proposal was to announce fifty Symphony performances in London and the provinces in May and June, that is to say, at a period when the Metropolis is suffering from a sort of musical congestion, and not even a Rubinstein could attract a paying audience in the country. It was next proposed to give six orchestral concerts in London within a single week in June, at a cost of about £240 a night. Even if it were possible to secure a hall for a week, this hare-brained scheme was obviously impracticable. The concerts are accordingly abandoned, and the French will doubtless be more firmly convinced than ever that the English are not a musical nation.

* * *

THE students of the operatic class at the Royal Academy of Music gave a performance of Gounod's "Mock Doctor" at the Avenue Theatre, on Monday afternoon, February 26th. The theatre was very kindly lent for the occasion by Mr. Henry Lee, and permission given to perform the work by Mr. Richard Temple.

* * *

MRS. ALICE SHAW'S concert, with orchestra, at St. Petersburg was a brilliant success. The audience applauded her rapturously, and would not be satisfied till she had whistled ten times, and at the close of the concert she was presented with a magnificent diamond bracelet.

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WE regret to announce the death of Mr. John Roberts, Portmadoc, one of the best known and most practical musicians in North Wales. He has done more than any other man in North Wales in performing oratorios, cantatas, and orchestral selections. A week before his death he conducted Dr. Stainer's "Daughter of Jairus." He was one of the adjudicators appointed for the Swansea Eisteddfod.

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THE oldest of our purely musical journals, the *Musical World*, has ceased to appear. Started in 1836, the publication has frequently changed hands, but it has never been more ably conducted than during the past two or three years, and no cause has been assigned for its demise.

* * *

A NEW Sonata for pianoforte and violin in A Major by Mr. C. H. Lloyd, was produced at the opening concert of the University Musical Club, at Oxford, on the afternoon of Tuesday, Feb. 17. The Sonata received the compliment of a first performance at the hands of Dr. Joachim.

* * *

A CORRESPONDENT, writing from Aberystwith, draws attention to the fact that, on December 5 next, Mozart will have been dead exactly 100 years, and makes some practical suggestions towards the due observance of the centenary: "The present time would be singularly appropriate for the foundation of a Mozart Scholarship at the Royal Academy of Music. I would also suggest that throughout the present year Mozart's music should have a prominent place in concert programmes, and that, on December 5, 1891, centenary performances of his beautiful 'Requiem' should be given in the principal musical centres of England." Our correspondent has done well in calling timely attention to the

matter, and his suggestion of a Mozart Scholarship, by way of permanent memorial, is especially good. Objection might be made to performances of the "Requiem" on the ground that a considerable part of that work was written by Süssmayer; and for other reasons it would be well to leave the promoters of centenary concerts quite free.

* * *

TWO performances, in character, have recently been given in the Queen's Rooms, Glasgow, of the operetta, "Prince and Pedlar," under the direction of the composer, Mr. J. Lindsay Mackay, and with the aid of an orchestra. The audiences were large and appreciative, and the rustic story, pretty music, the rapturously encored tambourine dance, and attractive choruses were the cause of repeated calls for the author-composer.

* * *

WE regret to record the death of Mr. Thomas Molyneux, at the advanced age of eighty-eight. He was the inventor of the Molyneux action for pianos, but of late years his name has been kept before the public chiefly by his munificent donations to the Royal Society of Musicians. Only lately he mentioned to a friend that he intended to give the Society £2000 at its approaching annual festival, adding, with a smile, that the probate duty would thereby be saved.

* * *

ST. PAUL'S CATHEDRAL.—The annual performance of a large selection from Mendelssohn's "St. Paul," was given on Monday afternoon, January 26, for the feast of the previous day. As usual, the work was given with orchestral accompaniment, and in nearly all parts was finely sung, under Dr. Martin's direction. The trebles made a slight mistake in the important scene of the Conversion, but otherwise there was no fault to be found with either choristers or soloists. The splendid chorus, "O great is the depth," made, of course, a profound impression, which would certainly not have been less had the organ been kept within due bounds in the *fortissimo* at the close, instead of rendering all else quite inaudible. Mr. C. Lee Williams's fine Service in C, with orchestral accompaniment, was sung before the oratorio, and the special Psalms were cx., cxii., and cxlvii.

* * *

WE are pleased to note from the report of the recent Conference of the National Society of Professional Musicians, that the Society is still growing in numbers and influence. Sir John Stainer, who was at first inclined to think that it would prove mischievous, wrote to say that it has now enlisted his warmest sympathies. The report gives in *extenso* the admirable paper read by Mr. Riseley on the Establishment of Local Orchestras, to which we have already referred.

* * *

ENGAGEMENTS for the festival of the Three Choirs at Hereford are now being made, and among the artists already secured are Miss Anna Williams and Mr. Edward Lloyd. The festival begins on September 7 and ends on the 12th. On this occasion the organist, Mr. Sinclair, who succeeded to the post, left vacant by the death of Dr. Colborne, will have charge of the performances, and show whether his undoubted ability in the organ seat is equalled by the skill with which he wields that dangerous instrument, the *bâton*.

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THE Patti concert to be given in the Royal Albert Hall, under the direction of Mr. Kuhé, will take place on May 30.

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DR. BRIDGE'S Worcester oratorio, "The Repentance of Nineveh," has been performed in Manchester with great success, and amid marks of sympathy and admiration, due not only to the merit of the work, but to the fact that the composer was at one time organist of Manchester Cathedral. In a particular case appreciation took the very practical and useful form of a valuable watch. It is

right to add that Miss Anna Williams did admirable service in the part of the King's Daughter, sustained at Worcester by Madame Albani.

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A PRIZE of ten guineas will be competed for at the Royal Academy of Music, in the month of March annually, by female pianists who have taken the pianoforte as their principal study in the Academy during the six preceding terms, and will be awarded to the competitor who may be judged to play best a composition chosen by the committee, and announced one month previous to the competition. The examiners on each occasion will have power to withhold the prize should no candidate reach a sufficiently high standard. The Louisa Hopkins Memorial Prize is the gift of Mr. Edward Lloyd, in memory of his mother. The first competition will be held on March 25, and entries will close on the 10th of the same month.

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MACKENZIE is writing a new violin piece for Sarasate.

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THE popular contralto, Sophie Scalchi, has returned to London after a most successful concert tour through the provinces. The gifted artist, who was far from well during Mr. Harris's last season of Italian opera, has entirely recovered her health, and has been in excellent voice during the entire tour.

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CANON WADE who, with Mr. Barnby, led the way years ago in musical services at St. Anne's, Soho, has resigned his living.

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NO artist is more popular in Liverpool than Madame Marie Roze. Of this fact, pleasant evidence was given at the Royal Court Theatre on the occasion of the performance of Balfe's "Talisman" by the Carl Rosa Opera Company. Madame Roze attended simply as a spectator; but the audience soon became aware of her presence, and greeted their favourite prima donna with loud cheers.

* * *

EVERYBODY'S good wishes will attend the Post-Office Musical Society, which has just been formed, under the presidency of Sir Arthur Blackwood, K.C.B. The members are evidently not superstitious, as their first meeting was held on a Friday—Feb. 6. It took place at the City Temple, and Mendelssohn's "Hymn of Praise" was practised on the occasion. The conductor is Mr. Sydney Beckley.

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THE English musical public will note with satisfaction that Trinity College, Toronto, has decided to issue no more degrees in music in England. The resolution in which this decision is announced contains a preamble full of very debatable assertions; but the Committee of the English Universities will, no doubt, be content with having gained the real point in dispute, and will not prolong the controversy.

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MR. BECKER and Mr. Willy Hess will be members of a quartet party who propose to give chamber concerts in London in April.

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MR. DE KOVEN'S American opera, "Robin Hood," will, a few weeks hence, be produced at the Prince of Wales Theatre, the principal parts being played by Mesdames Manola, Claire, and Violet Cameron, and Messrs. Hayden Coffin, Edwards, and Monkhouse.

* * *

MISS LEMMENS-SHERRINGTON, daughter of the famous vocalist of that name, is about to return to London, after having established a reputation in Brussels, where she has resided for some time. She has a fine contralto voice, and intends settling here with a view to exhibiting her talents at concerts and giving instruction in singing.

THE tenor Mierzewski has been engaged to appear at the Italian Opera in May next.

We are pleased to announce the success of Mr. S. M'Burney in the recent Mus. Doc. Examination at the University of Dublin. His friends in many parts of the world will be gratified at this well-deserved honour. The examination took place on the 9th and 10th ult., and the exercise was performed and the degree conferred on the 18th ult. Dr. M'Burney has also passed the Fourth Stage in Composition, and is eligible for election as Fellow of the Tonic Sol-fa College.

MR. W. LITSTER, conductor of the Aberdeen Tonic Sol-fa Institute, writes:—"The great objection to repeat performances at a cheaper rate is that, when once the fact gets to be known then the high-priced concert suffers. In very large towns it might do, but in an ordinary town there are not two audiences. We, here in Aberdeen, are prepared to run oratorio at 1s. all over, only one price of admission, if we could get the hall filled. But our experience has all along been that the 1s. seats at our concerts are the least patronised. We have 600 comfortable seats at 1s. at all our concerts, but 150 to 200 is the most that ever occupy them.

MISS CLAIRE IVANOWA, the young Russian lady who recently created so favourable an impression as Bianca in Dean Milman's "Fazio," has been engaged to play Vashti Dethich when the "Judah" of Henry Arthur Jones is produced in the country.

MR. FRANK W. STEPHENS, of Birmingham, who has taken the A.C.O. diploma, is a young sol-faist, the son of Mr. Weaver Stephens, and assistant master at West Bromwich Schools, where he teaches the system.

CHERUBINI is the latest of "The Great Musicians" Series (Sampson Low), the writer being Mr. Frederick J. Crowest. It is the life of a musician who, though scarcely popular, was scholarly and deep. Mr. Crowest claims for Cherubini little influence in dramatic music, but much in church music and as a teacher and theorist.

THE songs and other solo parts in Mendelssohn's "Elijah," edited, with marks of expression, phrasing, and breathing, by Mr. Randegger, are among Messrs. Novello's forthcoming publications. A separate book will be issued for each voice, full cues being given leading up to each solo part. Mr. Randegger's special fitness for such a task cannot be questioned, as during his long residence in England he has both heard and conducted many performances of the oratorio, and no one is more capable of indicating the traditional reading of this and other classical works. Messrs. Novello have in preparation a similar issue of songs from Handel's oratorios, also edited by Mr. Randegger. The series will be known as "Novello's Concert Edition."

THE enormous audiences attracted to the Richter and other concerts where Wagner's music is performed would seem to suggest that the time is now ripe for another trial of German opera in London, the chief essential being that the performances, particularly on the part of the principal singers, shall be adequate. Even during Herr Franke's London season of 1882, the average receipts were £500 per night, which, at the scale of salaries paid to artists in German opera houses, ought amply to suffice to pay all expenses and leave a handsome profit over.

THE concert recently organised by Mrs. C. H. Shaden in aid of St. John's Hospital for Diseases of the Skin, resulted in £124 being handed over to the charity.

THE tonic sol-faists of Anglesey have formed a permanent musical association for the county, and have made extensive preparations to celebrate the Jubilee.

THE novelties at the Hereford Festival next autumn will be, we understand, a "De Profundis" for three choirs (twelve parts), by Dr. Hubert Parry, and a short work by a Devonshire musician, Mr. Edwards, Mus. Doc., of Barnstaple.

MR. BERNARD REYNOLDS has been appointed Professor of the Violoncello at the Kensington School of Music, Cromwell Road, in place of the late Principal, Mr. William Buels.

CAMPANINI says that for one year he devoted his time to the study of a difficult romanza called "Nel furor delle Tempesti," from Bellini's "Pirata." Any one who can sing this air can sing anything, for it embraces all the difficult passages known to vocal art.

MR. ROMER, the new judge in the Chancery Division, has enjoyed for some years a lucrative practice in Chancery cases. He was called to the Bar in 1867, and has been a Queen's Counsel since 1881. Mr. Romer married a daughter of Mark Lemon, the first editor of *Punch*. The new judge, though his name had not been generally mentioned for the post, has long been known as a sound lawyer, and his practice at the Equity Bar was very large. But of late he has been suffering greatly from neuralgia, which may well have constrained him to wish for the comparative repose that a judgeship grants. He is famed among his legal brethren for the manner in which he can sing a good song, in this respect almost rivalling the reputation similarly gained at their Bar mess by the late Lord Chief-Justice Cockburn and the present Mr. Justice Hawkins.

The London College of Music.

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THE presentation of diplomas, certificates, and prizes gained by students and candidates at the recent examination took place on the 7th ult., at Burlington Hall, before a large audience, the awards being distributed by Lady Colin Campbell. Before and after the presentation a programme of vocal and instrumental music was excellently rendered by students of the College. Addresses were delivered by Mr. G. Augustus Holmes and Mr. Churchill Sibley; and, on the motion of Mr. Seymour Smith, seconded by Dr. Karn, a hearty vote of thanks was accorded to Lady Colin Campbell. Her Ladyship replied in a few appropriate words. The next concerts of the College will take place on March 7th and April 4th.

Notes from Leeds.

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THE most important event of the past month was the third of the Leeds Subscription Concerts, which occurred on the 4th of February. Sir Charles Hallé and his band were again the attraction, and were conspicuously competent in Beethoven's Pastoral Symphony. Sir Charles sustained the solo part in Schumann's Piano-forte Concerto in the most triumphant manner, but his orchestra did not play so well as when he himself conducts them. The overtures to "Athalia" and "Merry Wives of Windsor" were also included, as was one of Liszt's Rhapsodies for orchestra, which received a spirited interpretation. The vocalist was Madame Fanny Moody, an established favourite here, who was heard to great advantage in the "Swallow Song" from "Esmeralda," an air from "Figaro," and "Knowest thou the Land" from "Mignon."

Mr. Haddock held another of his "Evenings" on February 10, when Master Pavia was the pianist and Miss Lilly Moody the vocalist. There was no concerted sonata, but the pianist essayed Beethoven's Waldstein Sonata, in which he was to a considerable extent overweighted. He was more successful in some fugitive pieces of Chopin. Mr. Haddock himself gave Spohr's Barcarolle, a Nocturne by Ernst, and a Mazurka by Wieniawski in his best form, and

Miss L. Moody sang songs by Gounod, Roedel, and Miss Hope Temple.

On February 5, Mr. Walter Macfarren lectured on Mendelssohn's "Songs without Words" before the members of the Church Institute. Beginning with a sketch of the composer's life, he continued by giving his own personal recollections of him, and concluded by playing on the pianoforte about a dozen of the favourites contained in the first six books, to the evident enjoyment of the large audience assembled.

The Leeds Philharmonic Society are busily rehearsing Verdi's Requiem and Dr. Parry's Norwich novelty, "L'Allegro."

Poplar School of Music.

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A SECOND Conversazione was held at the Town Hall, Poplar, on Tuesday evening, February 17, in connection with the above institution. There was plenty of music. The concert commenced with a pianoforte duet, a Sonata in D major, by Diabelli, a composer whose name is now rarely seen on a programme. It was well played by Miss Kathleen Dodd (student) and Mr. Lloyd Edwards, the Principal of the School of Music. After two songs came a light pianoforte solo, "The Maypole Dance," by Sydney Smith. It was correctly though somewhat tamely rendered by Miss Edith Fisher. Then followed some more songs, including Lover's Irish ballad, "What will you do, Love?" sung by Mrs. Lloyd Edwards. After a violin duet, "Ländler" (Op. 20), by Langer, in which the string and bow instrument was in the hands of a student, Miss Violet Coward, came a recitation, "Bullum v. Boatum" (Stevens), given with fair success by Mr. W. J. Morgan. Mr. Richard Bain (student) was very successful in two good pianoforte solos, a "Melody" (Op. 47, No. 3) by the Scandinavian composer Grieg, and Scharwenka's Polonaise (Op. 3, No. 1). Miss Adelaide Broodbank received much applause for her singing of Trotère's "Leonore." Another success of the evening was the clever performance on a "miniature" banjo by Mr. Carl Hynd (silver medallist). The second part of the programme included more pianoforte solos, songs, and another recitation. The audience was not very large, but the evening was very foggy. The musical entertainment was to be followed by a dance.

Music in York.

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ON January 27, Herr Heinrich Dittmar, assisted by Mr. Frederick Dawson, gave a very enjoyable violin and pianoforte recital in the Grand Saloon of the York Exhibition. The concert was under distinguished patronage, and the following classical programme was given:—Part I.: Duet for violin and pianoforte, Sonata in F, Op. 57 (Dvorák); 1. Allegro ma non troppo; 2. Poco sostenuto; 3. Allegro molto. Solo violin, Adagio and Fugue, C major (Bach). Solos pianoforte, Ballade in A flat, Prelude in D flat, Study in G flat, Op. 10, No. 5, Polonaise in A flat, Op. 53 (Chopin). Part II.: Solo violin, Adagio E minor (Spohr), Perpetuum Mobile (Ries), Hungarian Dance, No. 1 (E. Dittmar). Solos pianoforte, Tarantelle (Moszkowski); Nocturne (La Gondola) and Étude (Si oiseau j'étais) (Henselt); La Campanella (Paganini-Liszt). Solo violin, Zigeunerweisen (Sarasate). Duet for violin and pianoforte, Deutsche Reigen (Kiel). The instrumentation, from a musical point of view, was of a very high-class character. The audience present testified their high appreciation by frequently applauding the executants. The solo pianoforte instrumentation of Mr. Dawson was a pleasing surprise to the lovers of music present. The piano used was one of Messrs. Broadwood & Sons' new model iron concert grands, and was sent down specially for the occasion.

Edinburgh Notes.

THE REID FESTIVAL.

THE feeling of regret that must naturally come to Professor Sir Herbert Oakeley in the knowledge that he will shortly sever his connection with the Chair of Music in Edinburgh University, will, in some measure at least, be assuaged by the brilliant success which has just marked the fifty-first Reid Festival. At one time it looked as though the last of the Festivals, given under the auspices of the present Professor, would form but a sorry ending to the long series of triumphs. But, fortunately for all concerned, Sir Charles Hallé determined, despite his avowed intention of not bringing his band to Edinburgh again, to stand by his old friend Professor Oakeley, and do all in his power to make the event worthy of its predecessors. In this he has been entirely successful, the unanimous verdict being that two finer concerts have never been listened to in Edinburgh. The absence of Madame Neruda through indisposition was a sad disappointment to the audience, but a really excellent substitute was found in the talented leader of the orchestra, Herr Willy Hess, who, at a few hours' notice, undertook to play all Lady Hallé's pieces, and did so with a degree of success that must have come up to his highest expectations. The vocalist was Madame Nordica, and she proved to be, as she has done before, one of the mainstays of the Festival. Everything she sang was given with an exquisite grace and finish that may be said to have surpassed even her charming self. Madame Nordica's appearance was indeed a great triumph, and in looking back upon a career, probably second to none as a public favourite, Madame Nordica will never fail to remember with other than pleasurable feelings the enthusiasm with which she was received by the Reid audiences of 1891.

Here is the Reid programme—

PART I.		
Introduction, Pastorale, Minuet, and March.		<i>General Reid.</i>
Overture, "Anacreon,"		<i>Cherubini.</i>
Recit. and Air, "Don Giovanni,"		<i>Mozart.</i>
Madame Nordica.		
Violin Concerto, Op. 46,		<i>Mendelssohn.</i>
(a) Allegro molto appassionato (in E minor).		
(b) Andante, C major (in C major)		
(c) Molto Vivace (in E major).		
Herr Willy Hess and Orchestra.		
Symphony, No. 2, in D (Op. 36),		<i>Beethoven.</i>
Adagio molto: Allegro con brio. (D major.)		
Larghetto. (A major.)		
Scherzo and Trio—Allegro. (D major.)		
Allegro molto. (D major.)		
PART II.		
Overture, "Nachklänge von Ossian,"		<i>Gade.</i>
Aria, "Tanhäuser," Act II.,		<i>Wagner.</i>
Madame Nordica.		
Pianoforte Solos,		<i>Chopin.</i>
(a) Barcarole in F sharp, Op. 60.		
(b) Grand Valse (Vivace) in A flat, Op. 42.		
Sir Charles Hallé.		
Pastorale, Andante,		
Sarabande, Andantino,		<i>Oakeley.</i>
Gavotte and Musette, Allegro,		
Nos. 1, 4, and 3, from Orchestral Suite, in Olden Style, Op. 27.		
Violin Solo, Romanza in A minor, (First time here.)		<i>Max Bruch.</i>
Herr Willy Hess.		
Song, "Er, der Herrlichste,"		<i>Schumann.</i>
Madame Nordica.		
Overture, "Der Freischütz,"		<i>Weber.</i>

The Mendelssohn concerto was played by Herr Willy Hess in a way that entitles him to unqualified praise, and at the end he was loudly cheered and twice recalled. Sir Charles Hallé's playing of two Chopin waltzes was one of the most delightful features of the concert. On Saturday afternoon Sir Charles set himself a more arduous task in Beethoven's concerto, the solo part of which he invested with that unique charm which, as an interpreter of Beethoven, he has made peculiarly his own. The symphony at the last concert was Schubert in C—a superb work. The overtures were Wagner's "Flying Dutchman," Beethoven's "Coriolan," and Rossini's "Semiramide." To sum up the Reid Festival of 1891, it need only be added that Professor Oakeley could not have desired a more befitting termination to that long list of successes which are associated with the concerts given during his occupancy of the Chair of Music in Edinburgh University.

Music in North Staffordshire.

WOULD-BE concert-givers and musicians generally in North Staffordshire are in a serious difficulty. During the last few years the musical taste of the public at large has been educated to such purpose that only first-rate artistes can be relied upon to attract an audience. First-rate artistes, unfortunately, demand first-rate pay, which means that prices for admission must, even in the largest concert-room in the district—the Victoria Hall—be high—too high, in fact, for the pockets of the class from which the regular concert-goers are derived. The consequence is that scarcely a concert, at the present time, can be made to pay expenses. When the artistes are of high rank and the charges correspondingly great, few can afford to patronise the concert; whilst, on the other hand, a cheap entertainment, with third-rate performers, totally fails to "draw." There is no doubt that no way out of this dilemma will be found until a concert hall is erected in one of the towns of the Potteries capable of holding sufficient people to make a high-class concert pay at a cheap rate.

On February 9th, the first of a series of six lectures on the history of English secular music was given at Newcastle-under-Lyme by Mr. H. S. Cooper, M.A. The lecture, which was vocally illustrated by members of the Newcastle Philharmonic Society, covered the period from the time of the earliest known compositions up to the reign of Queen Elizabeth, and proved very interesting.

Mr. M. Percy, of Manchester, is the latest recruit to the body of misguided individuals who have attempted to court fortune by giving concerts in the Victoria Hall, Hanley. He announced his first six concerts to take place from the 14th to the 21st ult., among the artistes being Miss Fanny Moody, Madame Belle Cole, Mdlle. Antoinette Trebelli, Madame Dews, Madame Agnes Larkcom, Mr. Philip Newbury, and Mr. Charles Manners, together with other performers, who were variously described as "the celebrated instrumentalist on the English concertina, French flageolet, and banjo;" "the comic, motto, and topical vocalist;" "the celebrated Yorkshire solo pianist," etc. The fearful and wonderful mixture, which would constitute the programmes, must have been a source of great delight to those who had the pleasure of listening to them.

New Publications.

A PUBLICATION interesting alike to professional and amateur vocalists will be the issue of the songs and other solo parts in Mendelssohn's "Elijah," edited, with marks of expression, phrasing, and breathing, by Signor Randegger. A separate book will be issued for each voice, full cues being given leading up to each solo part. Mr. Randegger's special fitness for such a task cannot be questioned, as during his long residence in England he has both heard and conducted many performances of the oratorio, and no one is more capable of indicating the traditional reading of this and other classical works. These books will shortly be published by Messrs. Novello, who have besides in preparation a similar issue of songs from Handel's oratorios, also edited by Mr. Randegger. The series will be known as "Novello's Concert Edition."

THE "Cathedral Prayer-Book" is, we are glad to say, nearly ready for issue by Messrs. Novello. The successor of St. Paul's and the late organist, Sir John Stainer, have been for many years occupied in preparing the musical responses, Plain-song and Merbecke, for the purpose of making this book generally useful to churches and choirs. We are all familiar with the catastrophes which occasionally occur even in the best managed churches by the separation of the music of the Prayer-Book from the

words; how members of the choir try ingeniously to sing at the same moment the plagal and perfect cadences; as an *Amen*, or to finish a response simultaneously on a dominant and tonic chord. Such misadventures ought now to be a thing of the past. Here we have under one cover all the Festival and Festival Versicles and Responses for every form of service in the Prayer-Book, this is followed by the Pointed Psalter, and here, if required, the music edition of the Psalter can be inserted. An Appendix will provide the organist with harmonies to the Apostles', Nicene, and Athanasian Creeds, and the beautiful inflections of the Communion Office, and various other useful additions will be found, which will lighten the labours of choirmen and choirboys, and relieve the choirmaster of much responsibility to which he ought never to have been subjected. We congratulate the editors on having at last reached the end of their long and laborious, though doubtless pleasant, task.

MESSRS. NOVELLO & Co. are about to issue an *édition de luxe*, by arrangement with Professor Herkomer, of his work entitled "An Idyl," which was performed at the Herkomer Theatre in June 1889. The publication, in a royal quarto volume, will contain the poem, the music, and sixteen beautifully etched plates by Professor Herkomer, which have been printed under his direct superintendence. The twenty-six copies at twenty-five guineas each have been all sold. These, as well as the editions issued respectively at fifteen and ten guineas, will be accompanied by a portfolio containing an extra set of the etchings, which will be signed by the artist. The ordinary copies will cost three guineas. The issue is limited to six hundred and seventy-six copies, and the work will be published in March.

Music in Portsmouth.

AN event of more than ordinary importance here during the past month was the praiseworthy rendering of Mendelssohn's "Elijah," by the Borough of Portsmouth Philharmonic Society, at the Town Hall, where, in spite of boisterous weather, a large audience had assembled to enjoy the fruit of Mr. J. W. D. Pillow's assiduous and careful training. The chorus numbered one hundred and eighty vocalists, and was supplemented by an orchestra of thirty-two, under the leadership of Mr. W. Richardson; while Mr. W. Monk Gould ably presided at the great organ.

The chorus kept well in beat with the conductor, and the attack was made with firmness. The solo parts were sustained by Mme. Isabel George (soprano), Miss Greta Williams (contralto), Mr. Edwin Houghton (tenor), and Mr. Lucas Williams (bass), the Elijah, on whom the heaviest solos devolved. The minor parts were well sustained by members of the Society.

We should be glad to see this Society enlarged, as it might very well be; for in an instrumental sense this locality possesses considerable advantages, having in their midst two highly trained Marine Bands, from whom an efficient orchestra could be cheaply and easily obtained; so with a little unity among the various musical bodies, a Musical Festival on an important scale could be attempted.

Wednesday, 4th February, witnessed the introduction, under the auspices of Mr. Daniel Mayer, of Master Jean Gerardy, at the Town Hall, where this already famous boy-cellist delighted a goodly audience. Among selections played by him were: Concerto by Gollermann, Aria by Bach, and Tarantelle by Popper; but the highest pitch of enthusiasm was evoked by his exquisite rendering of Max Bruch's Hebrew Melody, "Kol Nidrei," and his farewell piece, "Le Désir," by Servais. Among other artistes present were Mdlle. Elise Invernizzi, prima donna from the Italian Opera; M. Johannes Wolff, the celebrated violinist, who played in his usual masterly manner; and Mr. Waddington Cooke, solo pianist and accompanist. The general arrangements were conducted by Messrs. Lang of Southern.

Mr. D'Oyly Carte's Comic Opera Company have been entertaining large audiences at the Theatre Royal with "The Mikado" and "The Gondoliers." Mr. George Miller, the talented bandmaster of the R.M.L.I., has just received from H.M. The Queen two pictures of the Tableaux Vivants held at Osborne on "Twelfth Night," also a gold pencil case from T.R.H. Princess Beatrice and Prince Henry of Battenberg.

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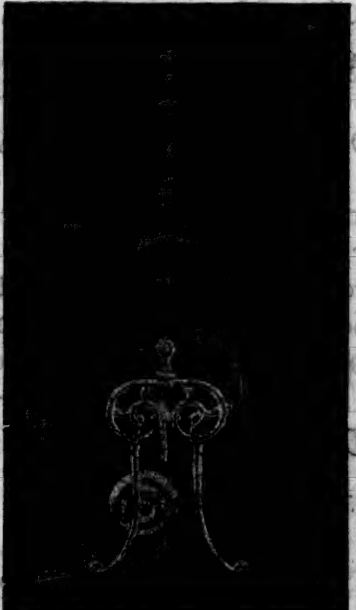
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Kinderstücke

Nº1. Ave Maria * Nº2. Melody

Nº3 Andantino

by

HARRY A. THOMSON.

Ask not for his lineage.

Words by NICOLL.

Music by CHARLES L. NAYLOR.



London.

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Nº 1. AVE MARIA.

HARRY A. THOMSON, Op. 2. Nº 1.

Adagio. *mf* *dim.* *molto espress.* *pp* *cresc.*

Poco Adagio.

sp *f* *ritard.* **Lento.** *pp*

Adagio religioso. *pp* *cresc.* *f*

p *cresc.* *mf*

Poco agitato. *mf* *sp* *cresc.*

espressivo

dim. e rall.

This system contains two staves of music. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment. The tempo is marked 'espressivo' and the dynamics include 'dim. e rall.'.

Tempo I.

cresc.

p cantabile *f* *mf*

This system begins with the tempo marking 'Tempo I.' and includes a 'cresc.' (crescendo) instruction. The dynamics range from piano (*p*) to mezzo-forte (*mf*), with a 'cantabile' marking in the upper staff.

cresc.

p

This system continues the musical piece with a 'cresc.' marking and a piano (*p*) dynamic in the lower staff.

mf dim.

This system features mezzo-forte (*mf*) dynamics and a 'dim.' (diminuendo) instruction in the lower staff.

Adagio maestoso.

ppp *mf* cresc. *f* *ff*

col 3ed.

This system is marked 'Adagio maestoso.' and includes a variety of dynamics from pianissimo (*ppp*) to fortissimo (*ff*), along with a 'cresc.' instruction. A 'col 3ed.' (third ending) marking is present in the lower staff.

morendo

ff *sf* *pp* largo

This final system on the page is marked 'morendo' (diminuendo) and includes dynamics from fortissimo (*ff*) to pianissimo (*pp*), with a 'largo' tempo marking in the lower staff.

Nº 2. MELODY.

HARRY A. THOMSON, Op. 2. Nº 2.

Andante.

p *dolce*

dim.

cantabile *p dolce* *p* *cresc.*

dim. *mf*

molto rall. e dim.

Nº 3. ANDANTINO.

HARRY A. THOMSON, Op. 2. Nº 3.

pp legato e leggiero
poco cresc. *dim.*
col 3ed.

p cresc.

dim. *mf*

cresc. *dim.* *p* *pp*
col 3ed.

morendo

"I ASK NOT FOR HIS LINEAGE"

WORDS BY NICOLL.

MUSIC BY
CHARLES L. NAYLOR.

Emm. Coll. Camb.

VOICE. *Moderato. mf*

Verse 1. I ask not for his lin - e-age, I ask not for his
 Verse 3. I ask not from what land he came, Nor where his youth was

PIANO. *Moderato. mf*

name If man - li-ness be in his heart, He no - ble birth may claim. 2. I
 nursed If pure the stream, it mat-ters not the spot from whence it burst. 4. The

care not though of world's wealth but slen-der be his part If yes you answer
 pai - ace or the hov - el where first his life be - gan I seek not of, but

when I ask, Hath he a true man's heart?
 ans-wer this, Is he an hon-est man?

cresc.

End of 2nd Verse End of 4th Verse

poco più mosso

7

p

Verse 5. Nay blush not now what matters it, where first he drew his breath A manger was the cradle-bed of

p poco più mosso

p

Him of Nazar - eth Nay blush not now. What matters it, where first he drew his breath A manger was the

p

poco rall. *mf*

cradle-bed of Him of Naz - a - reth Verse 6. Be nought be a - ny

poco rall. *Tempo.* *rall.* *mf*

Tempo primo.

eve - ry thing I care not what you be if yes you answer when I call Art thou pure true and

free? if yes you answer when I ask Art thou pure true and free?

p *mf* *f*

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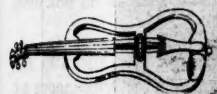
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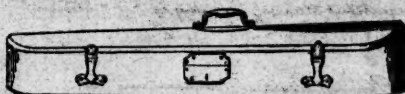


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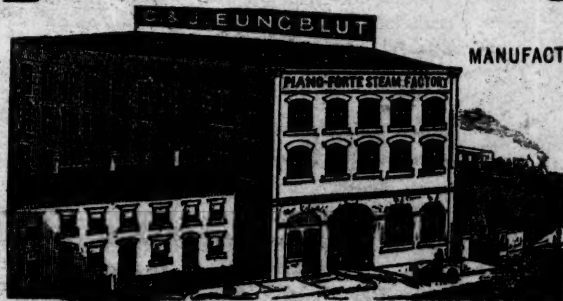


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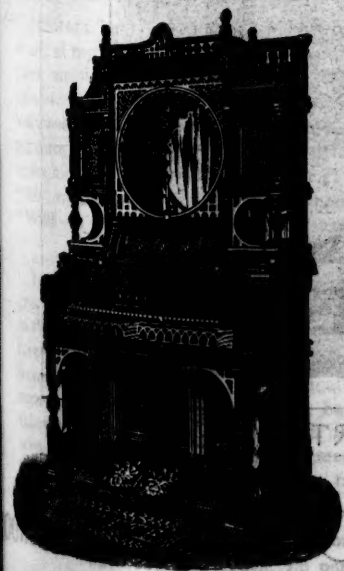


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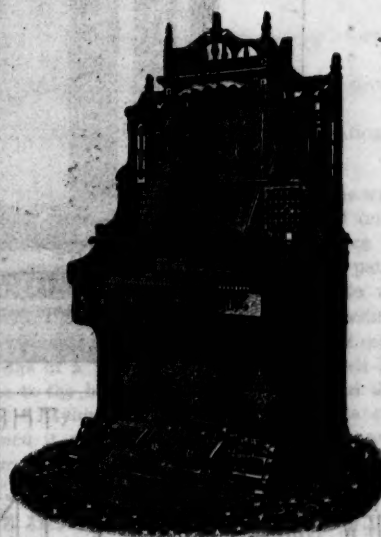
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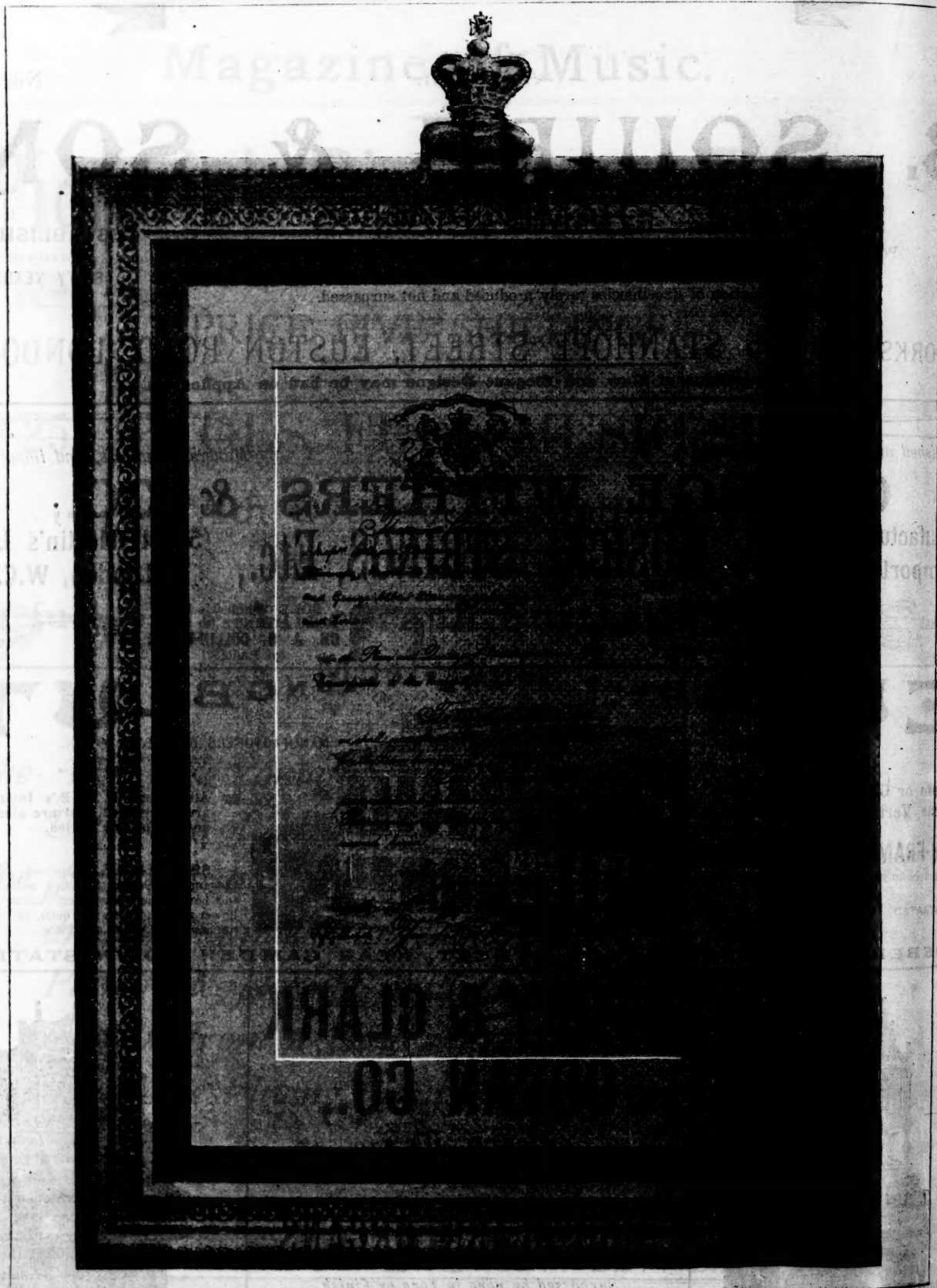
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